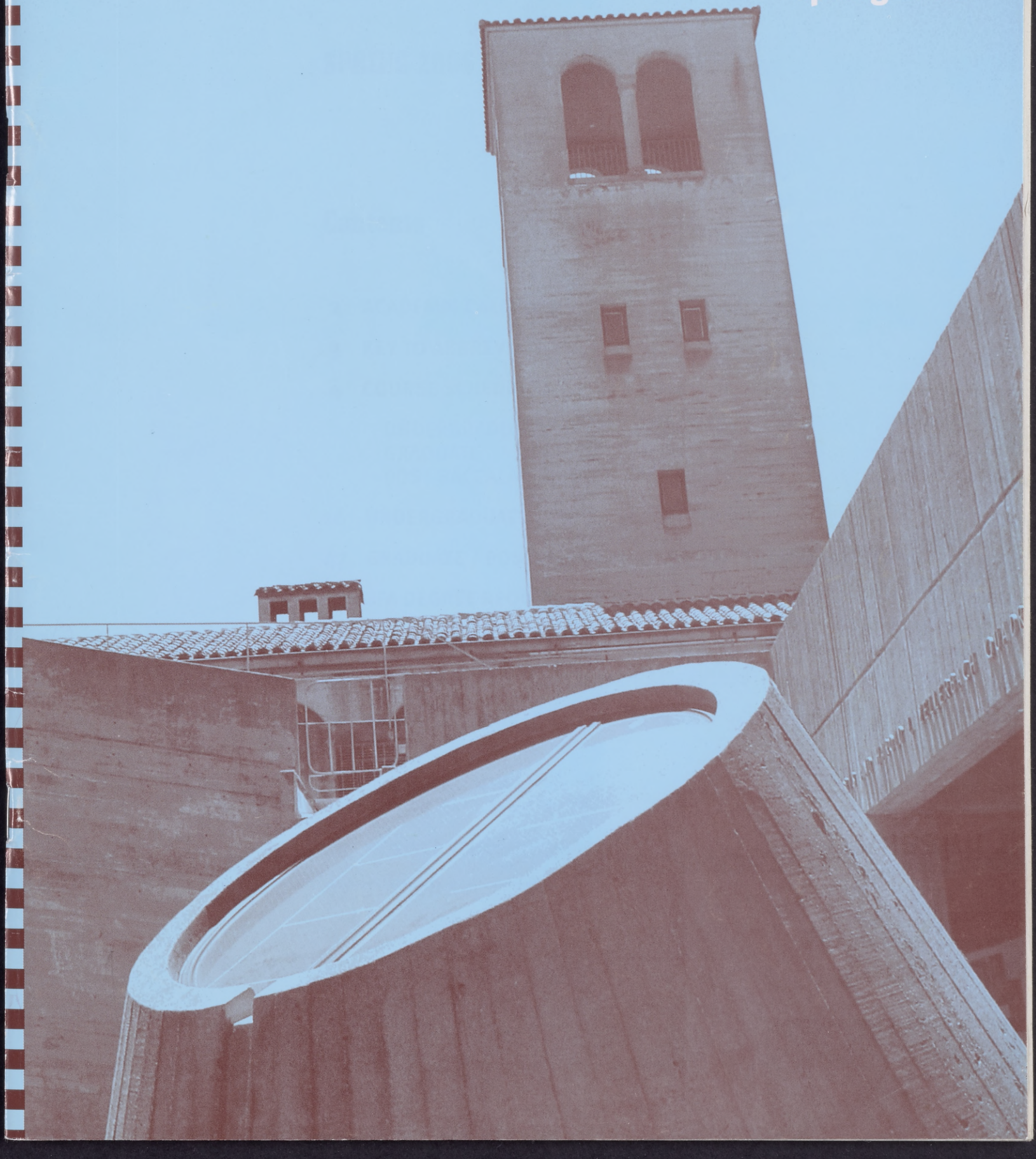
san francisco art institute

Course Catalogue

spring 2006



SPRING 2006 COURSE CATALOGUE

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ACADEMIC CALENDAR

FALL 2005

August 29–31	Fall 2005 Orientation
September 1	Fall Semester Classes begin
September 5	Labor Day Holiday
September 16	Add/Drop Period for Fall 2005 ends
November 16–18	Spring 2006 Priority Registration for continuing MFA and Post-Baccalaureate students
November 18	Last day to Withdraw from courses with a "W"
November 21–28	Spring 2006 Priority Registration for continuing BFA students
November 24–25	Thanksgiving Holiday
November 28	Spring 2006 Priority Registration for new students begins
December 5	Spring 2006 Priority Registration for non-degree students begins
December 19	Fall semester classes end

WINTER 2006

January 2	New Year's Holiday
January 3	January Intensives begin
January 3	Add/Drop period for January Intensives ends
January 16	Martin Luther King Holiday
January 17	January Intensives end

SPRING 2006

January 18–20	Spring 2006 Orientation
January 23	Spring Semester Classes begin
February 6	Add/Drop Period for Spring 2006 ends
March 6–10	Midterm grading period
March 15	FAFSA Priority Application deadline for 2006–2007 SFAI financial aid awards
March 13–17	Spring Break
April 14	Last day to Withdraw from courses with a "W"
April 20–21	Fall 2006 Priority Registration for MFA and Post-Baccalaureate students
April 24–27	Fall 2006 Priority Registration for BFA students
May 1	Fall 2006 Priority Registration for new students begins
May 5	Fall 2006 Priority Registration for non-degree students begins
May 12	Spring Semester Classes end
May 19	Vernissage: M[illegible]ition Opening
May 19	Underg[illegible]ow Opening
May 20	Co[illegible]

KEY TO ABBREVIATIONS

CLASS TIMES

Period I	9:00am–11:45am
Period II	1:00pm–3:45pm
Period III	4:15pm–7:00pm
Period IV	7:30pm–10:15pm

CHESTNUT STREET LOCATIONS

DMS	Digital Media Classroom
MCR	McMillan Conference Room
LH	Lecture Hall
PA	Painting Office
PSR	Photo Seminar Room, above Studio 16A
1	Printmaking Studio
2	Printmaking Studio
3	Printmaking Studio
4	Printmaking Studio
8	Film Studio (up stairway, past vending machines)
9	New Genres Studio
10	New Genres Studio
13	Drawing Studio
14	Drawing Studio
16A	Photo Studio (up stairway, past Student Services)
16C	Digital Media Studio (up stairway, past Student Services)
20A	Photo Studio (lower level, near Jones Street entrance)
20B	Seminar Room (near Jones Street entrance)
26	Film Studio (lower level)
101	Writing Lab (in the tunnel behind the Francisco Street stairs)
102	Tutoring Center (in the tunnel behind the Francisco Street stairs)
105	Sculpture Area
106	Sculpture Area
114	Painting Studio
115	Painting Studio
116	Painting Studio
117	Painting Studio

GRADUATE CENTER LOCATIONS

3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4

TBA To be arranged

HOW TO READ THE COURSE CODES

ARTH-100-1
The letters at the beginning of each code refer to the discipline in which the course is offered.

ARTH-**100**-1
The three-digit course number indicates the level of the course:

100 = beginning to intermediate
200 = intermediate
300 = intermediate to advanced
400 = Post-Baccalaureate program
500 = graduate level

ARTH-100-**1**
If the course has a section number it will be at the end of the code.

UNDERGRADUATE COURSE SCHEDULE

SPRING 2006 | **UNDERGRADUATE LIBERAL ARTS COURSES**

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
ART HISTORY					
ARTH-100-1	Art History A	Rapko	W	9:00–11:45	LH
ARTH-101-1	Art History B	Muller	W	1:00–3:45	LH
ARTH 101-2	Art History B	Madar	M	4:15–7:00	LH
ARTH 102-1	Art History C	Myers	T	1:00–3:45	LH
ARTH-120-1	Special Topics in Art History	Muller	W	4:15–7:00	LH
ARTH-398	Directed Study				
ENGLISH					
ENGL-10-1	Academic Literacy	Kane	TH	1:00–3:45	20B
ENGL-100-1	English Comp A	Kane	T	1:00–3:45	MCR
ENGL-100-2	English Comp A	Boufis	M	9:00–11:45	20B
ENGL-101-1	English Comp B	Easa	M	4:15–7:00	MCR
ENGL-101-2	English Comp B	Lang	TH	1:00–3:45	LH
ENGL-101-3	English Comp B	Boufis	W	1:00–3:45	20B
ENGL-102-1	Continuing Practices of Writing	Lang	TH	9:00–11:45	LH
ENGLISH AS A SECOND LANGUAGE					
ESL-10-1	English as a Second Language	Clark	T/TH	10:00–12:00	26

HUMANITIES					
HUMN-200-1	Humanities Core A	Rapko	T	9:00–11:45	MCR
HUMN-201-1	Humanities Core B	Duffey	M	1:00–3:45	20B
HUMN-201-2	Humanities Core B	Balliger	F	1:00–3:45	20B
HUMN-201-3	Humanities Core B	Madar	W	4:15–7:00	20B
HUMN-300-1	Critical Theory A	Carrico	T	9:00–11:45	20B
HUMN-301-1	Critical Theory B	Ellis	W	1:00–3:45	MCR
HUMN-301-2	Critical Theory B	Schneider	TH	4:15–7:00	MCR
HUMN-301-3	Critical Theory B	Fort	W	4:15–7:00	MCR
HUMN-301-4	Critical Theory B	Lynes	T	4:15–7:00	MCR
MATHEMATICS					
MATH-101-1	Language and Logic	Manson	TH	7:30–10:15	LH
SCIENCE					
SCIE-110-1	Art & Phenomena	Humphrey	F	1:00–3:45	Exploratorium
SCIE-398	Directed Study				
SOCIAL SCIENCE					
SOCS-220-1	Consuming Cultures	Balliger	TH	1:00–3:45	MCR
SOCS-220-2	History of Jazz	Crumpler	T	9:00–11:45	MCR
SOCS-220-3	Art and Anthropology	Crystal	M	1:00–3:45	MCR

SPRING 2006 UNDERGRADUATE STUDIO COURSES					
COMMUNITY OPPORTUNITIES					
CO-190-1	Youth Public Media	Morales	T/TH	4:15–7:00	20B
CO-206-1	Contemporary Arts Education Practices	Olsen	T	4:15–7:00	20B
CO-296-1	Undergraduate Internship	Rissler	M	4:15–7:00	20B
DESIGN+TECHNOLOGY					
DT-115-1	Internet Tools Workshop	Thiese	M/W	7:30–10:15	16C
DT-116-1	Conceiving and Producing 3D Play	Munn	T/TH	7:30–10:15	CDM2
DT-150-1	Introduction to Activating Objects	Palmer	W	4:15–7:00 / 7:30–10:15	CDM2
DT-220-1	Interior Interventions (same as SC-220-1)	McDonald	T/TH	9:00–11:45	105
DT-220-2	Scriptwriting Workshop	Haug / Shelton	M	1:00–3:45 / 4:15–7:00	117
DT-220-3	Raiders of the Lost Arts	Gach	W	1:00–3:45 / 4:15–7:00	8
DT 233-1	Expanded Drawing (same as SC 233-1)	Roloff	M/W	9:00–11:45	CDM2/14
DT 302-1	Sound Strategies for Public Space	Sonami	F	9–11:45 / 1:00–3:45	CDM2/14
DT-320-1	Developing a Buzz	Phillips	T/TH	1:00–3:45	CDM2/20B
DT 320-2	DVD Authoring Practicum	Phillips	TBA		
DT-398	Directed Study				
DRAWING					
DR-120-1	Drawing I & II	Borruso	T/TH	4:15–7:00	14
DR-200-1	Drawing II & III	McGaw	M/W	9:00–11:45	13
DR-220-1	Large Scale Drawing	Reichman	T/TH	1:00–3:45	13
DR-220-2	Art on Paper	McCormack	M/W	1:00–3:45	14
DR-398	Directed Study				

FILM					
FM-101-1	Film I	Jalbuena	M/W	7:30–10:15	26
FM-102-1	Specialized Technical Workshops	Rosenstock	T	4:15–7:00	26
FM-113-1	AC/DC Psychotronic Teleplays	Kuchar	F	9:00–11:45 / 1:00–3:45	8
FM-142-1	Special Topics in Film History	Gehr	T	1:00–3:45	26
FM-205-1	Expanded Cinema	Savage	M/W	7:30–10:15	8
FM-206-1	Film Editing	Boone / Savage	F	9:00–11:45 / 1:00–3:45	26
FM-220-1	Digital Cinema Aesthetics	Hinton	M	9:00–11:45	LH
FM-224-1	Digital Cinema II	Hinton	M/W	1:00–3:45	26 / CDM2
FM-300-1	Sound and Color Seminar	Gehr	TH	1:00–3:45	26
FM-304-1	Motion Graphics II	Laitala	T/TH	7:30–10:15	26
FM-380-1	Undergraduate Tutorial	Lipzin	W	9:00–11:45	26
FM-398	Directed Study				
INTERDISCIPLINARY					
IN-101-1	Contemporary Practices Seminar	Boone	F	9:00–11:45	9/13
IN-101-2	Contemporary Practices Seminar	Olmsted	F	1:00–3:45	20B
IN-101-3	Contemporary Practices Seminar	Howard	F	1:00–3:45	20A
IN-101-4	Contemporary Practices Seminar	Berger	F	9:00–11:45	20A
IN-114-1	Multidisciplinary Collage	Villa	M/W	1:00–3:45	13
IN-190-1	Seminar: Energy	Tromble	T	4:15–7:00	20A
IN-190-2	Seminar: Land's End, City's Beginning	Przyblyski	W	9:00–11:45	MCR
IN-190-3	Seminar: Moving Beyond Media Spectacles	Gianattassio-Malle / Klein	TH	4:15–7:00	16A
IN-220-1	Learning as Public Art	Ellis / Garfinkel	F	1:00–3:45	MCR
IN-220-2	Voices Make Sounds	Boone	T/TH	1:00–3:45	8
IN-380-1	Interdisciplinary Tutorial	Ellis / Garfinkel	F	9:00–11:45	MCR
IN-390-1	Senior Seminar	Olmsted	TH	1:00–3:45	10
IN-390-2	Senior Seminar	VIlla	M	4:15–7:00	13
IN-393-1	Mobility Exchange				
IN-398	Directed Study				

NEW GENRES					
NG-101-1	New Genres I	Miller	T/TH	1:00–3:45	10/9
NG-111-1	Technical Workshop	M.C. Schmidt	M/W	1:00–3:45	9
NG-141-1	Issues/Contemporary Artists	Grace	T	4:15–7:00	LH
NG-201-1	New Genres II	Donnelly	M	9:00–11:45 / 1:00–3:45	10
NG-201-2	New Genres II	Boadwee	T/TH	4:15–7:00	9/10
NG-204-1	Installation Art	Linder	F	9:00–11:45 / 1:00–3:45	10
NG-206-1	Performance Documentation, Photoworks	Labat	W	9:00–11:45 / 1:00–3:45	10
NG-220-1	Music	M.C. Schmidt	W	4:15–7:00 / 7:30–10:15	10
NG-220-3	Private and Public Practice (same as PA 220-3)	Labat/Villa	M/W	9:00–11:45	115
NG-250-1	Visiting Artist Studio	Morales	T/TH	7:30–10:15	9
NG-307-1	Advanced Projects	Miller	T/TH	4:15–7:00	10/9
NG-310-1	Advanced Video	Dulzaides	M/W	4:15–7:00	9
NG-380-1	Undergraduate Tutorial	Hall	T	1:00–3:45	9
NG-398	Directed Study				
PAINTING					
PA-120-1	Painting I & II	Goldman	T/TH	9:00–11:45	117
PA-120-2	Painting I & II	Morgan	T/TH	1:00–3:45	117
PA-200-1	Painting II & III	Crumpler	T	1:00–3:45 / 4:15–7:00	116
PA-200-2	Painting II & III	Reichman	T/TH	9:00–11:45	115
PA-200-3	Painting II & III	McGaw	M/W	1:00–3:45	114
PA-220-1	The Painted Mind	Klein	M	1:00–3:45 / 4:15–7:00	116
PA-220-2	Digital Painting	Van Proyen	T/TH	1:00–3:45	14/16C
PA-220-3	Private and Public Practice (Same as NG 220-3)	Villa/Labat	M/W	9:00–11:45	115
PA-300-1	Undergraduate Studio Seminar	McCormack	M	4:15–7:00	115
PA-380-1	Undergraduate Tutorial	Morgan	T	4:15–7:00	PA
PA-380-2	Undergraduate Tutorial	Mitchell-Dayton	W	1:00–3:45	PA
PA-380-3	Undergraduate Tutorial	Villa	W	4:15–7:00	PA
PA-380-4	Undergraduate Tutorial	Ellingson	TH	4:15–7:00	PA
PA-398	Directed Study				

PHOTOGRAPHY					
PH-101-1	Photography I	Wessel	T/TH	9:00–11:45	Lab/20A
PH-102-1	Materials and Methods	Hays	T/TH	4:15–7:00	16A/20A
PH-110-1	Understanding Photography	Sempere	M/W	9:00–11:45	16A/20A
PH-111-1	Digital Book	Creedon/Demerrit	F	9:00–11:45 / 1:00–3:45	16A/16C
PH-112-1	Color Photography	Fulton	T/TH	1:00–3:45	16A
PH-115-1	View Camera	Kibbey	M/W	1:00–3:45	115
PH-116-1	Elements of Lighting	Kibbey	M/W	9:00–11:45	8
PH-117-1	Photo Seminar	Connor	M	1:00–3:45	16A
PH-141-1	History of Photography II	Sempere/Hays	M	1:00–3:45	LH
PH-204-1	Fragments of Contemporary Urban Life	Poli	T/TH	9:00–11:45	10
PH-215-1	Direction/Inspiration	Connor	M/W	7:30–10:15	16A
PH-220-1	Digital Photography II	Fulton	T/TH	9:00–11:45	16A/16C
PH-220-2	The Portrait	Skrivanek	M/W	1:00–3:45	20A/16A
PH-220-3	Surveillance/Beneath the Surface	Chamberlain	M/W	9:00–11:45	20A/9
PH-250-1	Visiting Artist Studio	Hays	T/TH	7:30–10:15	16A
PH-301-1	Strategies of Presentation	Priola	T/TH	1:00–3:45	16A/20A
PH-380-1	Undergraduate Tutorial	Connor	M	4:15–7:00	PSR
PH-381-1	Special Projects	Wessel	T/TH	1:00–3:45	PSR
PH-391-1	Senior Review	Wessel	W	9:00–11:45 / 1:00–3:45	16A/PSR
PH-398	Directed Study				

PRINTMAKING					
PR-100-1	Introduction to Printmaking	Olmsted	T/TH	9:00–11:45	2/4
PR-140-1	History of Printmaking	Johnson	TH	4:15–7:00	offsite
PR-202-1	Etching I & II	Berry	M/W	1:00–3:45	2
PR-203-1	Photogravure	Sywulak	M/W	9:00–11:45	2/4
PR-207-1	Artists' Books/Evolving Books	Hobson	F	9:00–11:45 / 1:00–3:45	2/4
PR-220-1	Multiplicity	Berry	M/W	9:00–11:45	MCR/20B
PR-398	Directed Study				
SCULPTURE					
SC-103-1	3D Strategies II	Roloff	M/W	1:00–3:45	106
SC-140-1	History of Sculpture	Berger	W	1:00–3:45	20A
SC-190-1	Sculpture Seminar	Kinmont	W	4:15–7:00	20A
SC-220-1	Interior Interventions (Same as DT 220-1)	McDonald	T/TH	9:00–11:45	106
SC-220-2	Energy Laboratory	Ross	F	9:00–11:45 / 1:00–3:45	105
SC-233-1	Expanded Drawing (same as DT 233-1)	Roloff	M/W	9:00–11:45	CDM2/14
SC-302-1	Cross Media/Ceramic Projects	deFazio	T/TH	4:15–7:00	105
SC-380-1	Undergraduate Tutorial	Elder	M	4:15–7:00	106
SC-398	Directed Study				
JANUARY INTENSIVES (January 3–17, 2006)					
DT-210-1	Interactice Video	Costabile	M–F	9:00–6:00	CDM2
FM-299-1	Experiments in Hand Processing	Lipzin	M–F	9:00–6:00	8
NG-299-1	Music, Video, Performance, and Related Media	Palestine	M–F	9:00–6:00	26
PA-301-1	Living and Breathing Painting	Klein	M–F	9:00–6:00	114/115

GRADUATE/POST-BACCALAUREATE COURSE SCHEDULE

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
ART HISTORY					
ARTH-503-1	Minimalism and Conceptualism	Przyblyski	M	9:00–11:45	3LH
ARTH-503-2	Power and Poetics	Bartlett	T	4:15–7:00	3LH
ARTH-503-3	The Art of Self-Sustaining Communities	de Guzman	W	4:15–7:00	3LH
ARTH-503-4	Environmental Art and Philosophy	Cohn	TH	9:00–11:45	3LH
ARTH-503-5	Art and Technology Since 1950	Tromble	M	1:00–3:45	3LH
ARTH-503-6	The Culture of the Moving Image	Lipzin	W	1:00–3:45	3SR4
ARTH-598	Directed Study				
CRITICAL STUDIES					
CS-500-1	The Art World	Ellingson	F	1:00–3:45	3LH
CS-500-2	Body Mapping	Grace	TH	1:00–3:45	3LH
CS-500-3	Geographic Imaginations	Balliger	T	1:00–3:45	3LH
CS-500-4	Contemporary Critical Theories of Art	Buckner	M	4:15–7:00	3LH
CS-500-5	Visual Literacy	Helfand	T	9:00–11:45	3LH
CS-500-6	Global Networks and Artistic Strategies	Tromble / TBA	W	1:00–3:45	3LH
STUDIO SEMINARS					
NG-500-1	Alternative Contexts	Labat	F	7:00–10:00	3SR2

CRITIQUE SEMINARS					
GR-500-1	Graduate Critique Seminar	Priola	W	4:15–7:00	3SR3
GR-500-2	Graduate Critique Seminar	Crumpler	TH	1:00–3:45	3SR3
GR-500-3	Graduate Critique Seminar	Van Proyen	TH	4:15–7:00	3SR1
GR-500-4	Graduate Critique Seminar	Reichman	W	9:00–11:45	3SR1
GR-500-5	Graduate Critique Seminar	Mitchell-Dayton	M	9:00–11:45	3SR1
GR-500-6	Graduate Critique Seminar	Lipzin	M	1:00–3:45	3SR4
GR-500-7	Graduate Critique Seminar	Roloff	M	4:15–7:00	3SR1
GR-500-8	Graduate Critique Seminar	Hall	M	1:00–3:45	3SR2
GR-500-9	Graduate Critique Seminar	Grace	TH	4:15–7:00	3SR3
GR-500-10	Graduate Critique Seminar	Kos	TH	4:15–7:00	3SR2
GR-500-11	Graduate Critique Seminar	Labat	T	1:00–3:45	3SR2
GR-500-12	Graduate Critique Seminar	Przyblyski	M	1:00–3:45	3SR1
GR-500-13	Graduate Critique Seminar	Ellis	T	1:00–3:45	3SR3
GR-500-14	Graduate Critique Seminar	Connor	W	1:00–3:45	3SR3
GR-500-15	Graduate Critique Seminar	Howard	TH	1:00–3:45	3SR1
GR-500-16	Graduate Critique Seminar	Klein	W	1:00–3:45	3SR1
GR-500-17	Graduate Critique Seminar	Sonami	TH	4:15–7:00	3SR4
GRADUATE LECTURE SERIES					
GR-502-1	Graduate Lecture Series	Green / Helfand	F	5:00–7:00	LH

GRADUATE TUTORIALS					
GR-580-1	Graduate Tutorial	Fulton	W	9:00–11:45	3SR3
GR-580-2	Graduate Tutorial	Olmsted	T	1:00–3:45	3SR1
GR-580-3	Graduate Tutorial	Morgan	W	1:00–3:45	3SR1
GR-580-4	Graduate Tutorial	Crumpler	TH	4:15–7:00	3SR1
GR-580-5	Graduate Tutorial	Howard	TH	9:00–11:45	3SR1
GR-580-6	Graduate Tutorial	Rosenblatt	W	4:15–7:00	3SR4
GR-580-7	Graduate Tutorial	Kuchar	TH	1:00–3:45	3SR4
GR-580-8	Graduate Tutorial	McDonald / Fung	W	4:15–7:00	3SR1
GR-580-9	Graduate Tutorial	Franceshini	M	1:00–3:45	3SR3
GR-580-10	Graduate Tutorial	Hall	M	4:15–7:00	3SR2
GR-580-11	Graduate Tutorial	Kos	TH	1:00–3:45	3SR2
GR-580-12	Graduate Tutorial	Boadwee	TH	9:00–11:45	3SR2
GR-580-13	Graduate Tutorial	Donnelly	T	9:00–11:45	3SR2
GR-580-14	Graduate Tutorial	Van Proyen	T	4:15–7:00	3SR1
GR-580-15	Graduate Tutorial	Finley	TH	1:00–3:45	3SR3
GR-580-16	Graduate Tutorial	Schnell	M	9:00–11:45	3SR3
GR-580-17	Graduate Tutorial	Borruso	W	4:15–7:00	3SR3
GR-580-18	Graduate Tutorial	Dulzaides	T	4:15–7:00	3SR2
GR-580-19	Graduate Tutorial	Chamberlain	M	1:00–3:45	3SR3
GR-580-20	Graduate Tutorial	Nicholson	F	1:00–3:45	3SR3
GR-580-21	Graduate Tutorial	Morales	W	4:15–7:00	3SR2

GRADUATE REVIEWS					
GR-592-1	Graduate Intermediate Review	Green			
GR-594-1	Graduate Final Review	Green			
ASSISTANTSHIPS/INTERNSHIPS/PRACTICUMS					
GR-587-1	Graduate Assistantship				
GR-588-1	Teaching Practicum	Tromble / Rissler	T	7:30–10:15	MCR
GR-596-1	Graduate Internship	Rissler	M	4:15–7:00	20B
GR-597-1	Graduate Teaching Assistantship				
GR-598-	Directed Study				
GR-599-1	MFA Exhibition	Green			
POST-BACCALAUREATE SEMINARS					
PB-400-1	Post-Baccalaureate Seminar	McCormack	W	7:30–10:15	3SR1
PB-400-2	Post-Baccalaureate Seminar	Kos	F	1:00–3:45	3SR2

NOTES

UNDERGRADUATE COURSE DESCRIPTIONS

UNDERGRADUATE LIBERAL ARTS COURSES

ART HISTORY

ARTH-100-1—J, Rapko
Art History A: Western Art, Prehistory to the Middle Ages
3 UNITS

This class will survey Western Art from its beginnings through the end of the Middle Ages. The class will concentrate on major episodes: Cave painting at Lascaux, Egyptian tomb decoration, Classical Greek statuary, Roman Imperial architecture, and Chartres and medieval manuscript illumination. We will also try to develop a critical vocabulary and set of concepts for understanding art that can be applied and developed to comprehend global visual art. This will involve some consideration of place, the nature of images, the meaning of the artist's 'touch,' and the development of virtual space.

ARTH-100 is a required course for all BFA and MFA candidates who have not satisfied the requirement elsewhere.

ARTH-101-1—K. Muller
Art History B: Western Art—Renaissance to the Present
3 UNITS

Prerequisite: ARTH-100

This lecture course focuses on specific canonical works of Western art, mostly paintings, created between the Renaissance and the end of the twentieth century. By examining these works, we will learn the specific artistic, social, political, and ideological values they embody. Throughout the semester, our project will be threefold. First, we will train our eyes to recognize the formal qualities that characterize the major styles of art from this period. Second, we will learn to interpret these formal qualities from the point of view of the artist and his or her patrons. Third, we will consider how changes in art created over the past six hundred years reflect broad changes in society. Course readings will include artist's writings, art theory, and art criticism, all of which will provide direct insight into the past. This course is intended for students who desire to know the broad history of Western art since the Renaissance, either as an introduction to the history of art, as a means to fill in existing gaps in their knowledge, or as a source of ideas to inform their studio practice.

ARTH-101 is a required course for all BFA and MFA candidates who have not satisfied the requirement elsewhere.

ARTH-101-2—H. Madar
Art History B: Art History from the Renaissance to Modernism
3 UNITS

Prerequisite: ARTH-100

This class will provide a wide-ranging survey of western art produced between approximately 1400 and 1950, and cover periods ranging from the Renaissance to high Modernism. The class will include the work of major artists such as Michelangelo, Jan van Eyck, Dürer, Caravaggio, Rembrandt, David, Monet, and Picasso. This class will not be structured as a traditional chronological survey, but will instead be organized thematically. Topics to be covered will include art and the body; depictions of gender in art; the role of the classical tradition; the depiction of the natural world; new technologies and their impact on artistic practice and process; and the changing status of the artist.

ARTH-101 is a required course for all BFA and MFA candidates who have not satisfied the requirement elsewhere.

ARTH-102-1—J. Myers
Art History C: Issues in Contemporary Art: 1964–2005
3 UNITS

Prerequisites: ARTH-101 and ARTH-102

This course is a semester-long series of lectures surveying the last forty years of art. The course is both art historical and discursive in nature, meaning to offer a body of shared knowledge and a common language for talking about recent art. Each of the lectures will take on a three-year period of art history, from 1964–2005.

On the terms advanced by Fredric Jameson, periodization does not imply a period style or organic unity among the artists working in a certain moment, but allows for contradiction, dynamic opposition, and change. "The period," he writes, "is not some omnipresent and uniform shared style or way of thinking and acting, but rather the sharing of a common objective situation, to which a whole range of varied responses and creative innovations is then possible, but always within that situation's structural limits. It is surely only against a certain conception of what is historically dominant or hegemonic that the full value of the exceptional—what Raymond Williams calls the 'residual' or 'emergent'—can be assessed."

ARTH-102 is a required course for all BFA and MFA candidates who have not satisfied the requirement elsewhere.

ARTH-120-1—K. Muller
Special Topics in Art History: American Folk, Tourist, and Outsider Art
3 UNITS

Prerequisite: ARTH-100, ARTH-101, ENGL-100, and ENGL-101

This lecture course examines the production and reception of artforms often identified as "folk," "tourist," and "outsider." Lectures will be organized as a series of case-studies and will focus on a range of topics, including scrimshaw carvings made by sailors, roadside artifacts sold to tourists in specific regions of the United States, urban monuments such as the Watts Towers, and the visionary work of individuals such as Henry Darger, Grandma Moses, and Howard Finster. In each case, we will interpret the significance of these artforms from the point of view of their creators as well as the role they served within the daily life of their users and owners. Ultimately, we will seek to understand the ways in which these artforms create narratives of personal, community, and national identity in ways that "high" or academic art does not.

Satisfies an Art History Elective.

ARTH-398
Directed Study
1–6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Art History courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies an Art History Elective.

ENGLISH

ENGL-10-1—L. Kane
Academic Literacy
3 UNITS

Academic Literacy is an introduction to college-level academic discourse, designed to help students develop strategies to become better readers and writers of academic texts. Academic Literacy will lay the groundwork and will show students strategies for shaping sentences: creating logical relationships and placing emphasis. We will also work on strategies for shaping the content and structure of an expository paragraph. At the essay level, we will cover basic essay structure and the thinking strategies readers and writers use to analyze texts thoroughly and write about them effectively.

ENGL-100-1—L. Kane
English Composition A
3 UNITS

English Composition A is a writing course designed to help students interpret and analyze a wide variety of texts (one novel, some short stories, essays, poetry, and visual texts such as films, photographs, and paintings) and to discover something in the texts worth arguing. We will learn how to discover ideas worth writing about, how to support our ideas, how to form arguments, and how to develop ideas and arguments convincingly. We'll learn techniques to improve essay and sentence structure, techniques for organizing ideas and for analyzing and assessing each other's and our own writing.

Satisfies the English Composition A Requirement. English Composition A is a prerequisite to English Composition B.

ENGL-100-2—C. Boufis
English Composition A: Vision and Re-Vision
3 UNITS

Imitation. Parody. Homage or critique. What does it mean to re-vise another artist's work? To use their creation as a jumping off point for a new work? This class will take a look at a series of writerly pairings—Charlotte Bronte and Jean Rhys, William Shakespeare and Howard Moss, for example—to examine the ways that writers re-envision and rewrite other writers' works. Emphasis will also be placed on revising students' own writing.

Satisfies the English Composition A Requirement. English Composition A is a prerequisite to English Composition B.

ENGL-101-1—L. Easa
English Composition B: Remember This: The Past as Commodity
3 UNITS

Prerequisite: ENGL-100

We think of our memories as special possessions, personal to us. But at what point do they take on greater value and become of interest to society as a whole? Can memories become commodities that afford us certain forms of wealth and power? This course will explore the antecedents of our modern understanding of memory and trace them into the information age, when "memory" is something we buy for our computers, memoirs are bestsellers, and online diaries are becoming more widely read than newspapers. We will ask such questions as: What is the value of remembering in the information age? Is true memory even possible? How does the expression of memory through writing change the experience from private to public? How can we account for the tremendous popularity of "amnesia narratives" in daytime television and contemporary cinema?

At the end of English Composition B, students are required to submit a portfolio of three essays to be evaluated by the

English Composition faculty. English Composition A and B are prerequisites to the Humanities Core sequence (HUMN-200 and HUMN-201) and the Critical Theory sequence (HUMN-300 and HUMN-301).

ENGL-101-3—C. Boufis
English Composition B: Imagining the Self: Autobiographical Theories and Practice
3 UNITS

Prerequisite: ENGL-100

In this class, we will examine the construction of the Self in Western literary and visual works paying particular attention to the tensions inherent in creating self-narratives. Beginning with Daniel Defoe in the seventeenth century, we will analyze autobiographical works across a number of centuries and genres asking (and answering) the following questions: How do writers recall, select, and shape their lives to construct stories? How is the narrating subject formed by the literary conventions around him or her? What forms are available? Autobiography takes many forms, and we will read and interrogate a number of these forms, including journals, diaries, memoirs, evolving autobiographies (essays published over a number of years) and autobiographical fictions or novels. We will also look at theories of autobiographical writing and see if they help or complicate our reading of primary texts.

At the end of English Composition B, students are required to submit a portfolio of three essays to be evaluated by the English Composition faculty. English Composition A and B are prerequisites to the Humanities Core sequence (HUMN-200 and HUMN-201) and the Critical Theory sequence (HUMN-300 and HUMN-301).

ENGL-102-1—J. Lang
Continuing Practices of Writing: Family Functions and Dysfunctions
3 UNITS

This course offers advanced exploration of the practice and uses of critical writing, developing strategies and modes of reading and interpretation as well as style, argument, and composition.

ENGL-101-2—J. Lang
English Composition B: Family Functions and Dysfunctions
3 UNITS

Prerequisite: ENGL-100

The family as an institution has been perceived to be in a state of decline for a very long historical period. We will consider the external (social and economic) forces that have brought about this state of decline, as well as the internal dynamics that jeopardize the family's formation. In spite of the fact that the family exists only very rarely in its "ideal" nuclear form, why do we continue to hold on to this ideal? How do contemporary political debates on divorce and gay marriage function to shore up the family?

At the end of English Composition B, students are required to submit a portfolio of three essays to be evaluated by the English Composition faculty. English Composition A and B are prerequisites to the Humanities Core sequence (HUMN-200 and HUMN-201) and the Critical Theory sequence (HUMN-300 and HUMN-301).

ENGLISH AS A SECOND LANGUAGE

ESL-10-1—M. Clark
English as a Second Language
0 UNITS

This course will focus on the language skills necessary to communicate at the college level, with special emphasis on the critique process at SFAI. Class activities and assignments will focus on speaking and listening practice, vocabulary development, reading comprehension, and writing fluency. Topics for discussion will range from art discourse to global culture.

HUMANITIES

HUMN-200-1—J. Rapko
Humanities Core A: What is the Good Life?
3 UNITS

Prerequisites: ENGL-100 and ENGL 101 (or ENGL-102 for transfer students with Composition A and B transfer credit)

In this class we will consider some of the most influential answers in Western culture to the question "What is the good life?" We will read and discuss five texts that have provided basic materials, images, and personae for these answers: Genesis, Sophocles' *Antigone*, Aristotle's *Nichomachean Ethics*, *The Gospel of Mark*, and Paul's Letter to the Romans. We'll also read some modern author on each text who interrogates the figures and ideas presented, including at least Kierkegaard on Abraham, Nietzsche on Jesus, and Alain Badiou on Paul.

This course is followed by Humanities Core B; together, the two courses are the prerequisites to HUMN-300 and 301, Critical Theory A and B. With HUMN-201 satisfies Humanities Core.

HUMN-201-1—C. Duffey
Humanities Core B: Historical Encounters, 'East'/'West'
3 UNITS

Prerequisites: HUMN-200; ENGL-100 and ENGL 101 (or ENGL-102 for transfer students with Composition A and B transfer credit)

This course spans the Renaissance to the current era of globalization, focusing on issues producing tension in

historical encounters between what has been referred to as the 'East' and the 'West,' terms which we will interrogate. Our goal in this course is to analyze how various world cultures have perceived and responded to each other in key historical moments to create the modern world, including the 'reinvention' of the Americas, Enlightenment revolutions, the creation of the African diaspora and New World resistance, and finally the very current economic, political, and social encounters of contemporary tourism. Our approach will be interdisciplinary as we examine literary and historical representations of such encounters, along with visual re-creations of these historical moments in films including dramas, documentaries, filmed productions of plays, and popular Hollywood versions of world history. Moreover, and very importantly, we will be considering the contemporary resonance of all of our texts, whether they come from the 15th or 21st centuries.

This course should be taken immediately following HUMN-200, since both courses are prerequisite to HUMN-300 and 301, Critical Theory A and B. With HUMN-200 satisfies the Humanities Core.

HUMN-201-2—R. Balliger
Humanities Core B: Identity and Difference in the Making of the Modern World
3 UNITS

Prerequisites: HUMN-200; ENGL-100 and ENGL 101 (or ENGL-102 for transfer students with Composition A and B transfer credit)

"The West is not in the West. It is a project, not a place." This quote from Caribbean literary critic, Edouard Glissant, thematizes this interdisciplinary course on the historical emergence and modern dominance of the West. Thinking of the West as a project fosters inquiry into the particular character of the West, even as this project disavows particularity through the deployment of universalizing discourses on human nature and civilization in philosophy, art, literature, and political thought. Importantly, the course will hold in tension a sense of project and "place," by examining the West in the broader context of colonialism, and how political rationalities of metropolitan power were produced in everyday practices and contested encounters, as much as in metanarratives. Beginning with the Renaissance and centering on modernity, the course will explore the 'making' of the modern world as a process of 'transculturation,' even as dominant discourse emphasized difference and inequality. Through various forms of cultural production (including the visual arts, music, novels, journal entries, sociological and scientific texts, philosophy, etc.), the course will historicize and consider the contemporary relevance of: comparative ethnology and modern conceptions of race, class, gender, and sexuality; nation-building projects and the spread of capitalism; scientific and Enlightenment revolutions and their critique in religion, romanticism, and the 'anti-humanism' of contemporary poststructuralism. Historical texts will often be taught in relation to contemporary issues and writings to illustrate how the 'modern' episteme impacts contemporary thought and life.

This course should be taken immediately following HUMN-200, since both courses are prerequisite to HUMN-300 and 301, Critical Theory A and B. With HUMN-200 satisfies the Humanities Core.

HUMN-201-3—H. Madar
Humanities Core B: Gender and Sexuality in the Early Modern Period
3 UNITS

Prerequisites: HUMN-200; ENGL-100 and ENGL 101 (or ENGL-102 for transfer students with Composition A and B transfer credit)

This class will examine notions of gender and sexuality in Europe from the 15th to the 18th centuries. We will take a variety of approaches to this material. The class will look at contemporary theoretical works such as Foucault's *History of Sexuality* and recent works in the area of gender studies. We will also examine Renaissance era treatises on the roles of men and women, such as Alberti's *On the Family,* and try to pinpoint that era's attitudes toward and received opinions on the subjects of gender roles and sexuality. In addition, we will also try to get a sense of the actual lived experience of early modern individuals, and will look at case studies such as Benvenuto Cellini, Teresa of Avila and others.

This course should be taken immediately following HUMN-200, since both courses are prerequisite to HUMN-300 and 301, Critical Theory A and B. With HUMN-200 satisfies the Humanities Core.

IN-220-1—S. Ellis/S. Garfinkel
Learning as Public Art
3 UNITS

There are a limited number of seats in this course available for students who wish to satisfy the Humanities Core B requirement through this team-taught seminar. Students interested in this particular option must contact the instructors in advance. Permission will be granted on a case-by-case basis.

The Enlightenment was founded on a belief in the educability of all subjects or citizens: get critical knowledge to the people and they will use it to improve the quality of life for everyone. Since the time of Diderot's *Encyclopedia* project in the 18th century, the West has struggled with how to make learning public and inclusive. Who is to be educated and how has been contested for some 200 years even as a shared faith in the transformative power of education has remained strong.

What can we gain by rethinking the subjectivity or identity of "artist" through historically contested notions of learning and mentoring? How is art a production and dissemination of ideas? What would it take to fulfill Immanuel Kant's original Enlightenment provocation, *Sapere Aude—Dare to Know!?* And how do we get from the known to the unknown?

The seminar has two agendas. First, give historical depth to the present moment by examining past and present theories and practices of education. Second, from that deepened understanding and reflection, make art—interventions and images that offer new insights and move us beyond easy binaries, sentimentality, and nostalgia.

New Course Format: Take a Liberal Arts seminar and a studio tutorial together. Have a forum to explore connections between your studio and non-studio work. Have the time to investigate a topic in greater depth and through multiple forms of thought. Open to undergraduate and graduate students. Satisfies Liberal Arts Elective and Studio Elective if taken concurrently (IN 220-1/ IN 380-1). Students are encouraged to enroll in both courses.

HUMN-300-1—D. Carrico
Critical Theory A: Subject, Object, Abject
3 UNITS

Prerequisites: HUMN-200 and HUMN-201; ENGL-100 and ENGL-101 (or ENGL-102 for transfer students with Composition A and B transfer credit)

Just what is the relationship of argument to interpretation? "Interpretation" derives from the Latin *interpretatio,* a term freighted with the sense not only of explication and explanation, but of translation. What are the conventions that govern intelligible acts of interpretation, translation, argumentation? What are the conventions through which we constitute the proper objects of interpretation in the first place? And who are the subjects empowered to offer up interpretations that compel our attention and conviction? What happens when objects object to the interpretations and demand the standing of subjects themselves? How does the interpretation of literary texts differ from the interpretation of the law? How does that differ from a scientist's interrogation of her environment? Or from any critical engagement with the "given" terms of the social order in which one lives? Or even from the give and take through which we struggle to understand one another in everyday conversation? These are questions with which we will begin our survey of some of the themes, problems, and conventions in the rhetoric of interpretation. Where we will have arrived by the end will of course be very much a matter open to interpretation.

Satisfies a Liberal Arts Residency Requirement in sequence with HUMN-301. HUMN-300 is prerequisite to HUMN-301.

HUMN-301-1—S. Ellis
Critical Theory B: Tourists + Vagabonds
3 UNITS

Prerequisites: HUMN-300; HUMN-200 and HUMN-201; ENGL-100 and ENGL-101 (or ENGL-102 for transfer students with Composition A and B transfer credit)

The modern subject is a stranger. Traditional local cultures worldwide were and still are unsettled by industrialization, urbanization, colonialism, world wars, and genocide. Ideally, the modern subject conflates mobility with freedom. The family that left New Orleans before hurricane Katrina and went to Disneyland might have enjoyed that privilege (and romance). The senior citizen laying on the luggage terminal of an airport turned into homeless shelter did not. When is displacement a strategy to avoid accountability and when is displacement a tactic that delivers accountability?

Satisfies a Liberal Arts Residence Requirement and must be taken in sequence with HUMN-300.

HUMN-301-2—E. Schneider
Critical Theory B: Between Self and Other: Trauma, Memory, Ethics
3 UNITS

Prerequisites: HUMN-300; HUMN-200 and HUMN-201; ENGL-100 and ENGL-101 (or ENGL-102 for transfer students with Composition A and B transfer credit)

Of the number of dichotomies in Western metaphysics that have come under close scrutiny in the past hundred years, those of Self and Other raise some of the most pressing human concerns. As a starting point from which to interrogate postmodernism's fabled radical relativism and amorality, the question of the relationship between Self and Other is central when we begin to investigate the possibility of an ethics of representation, memory and language, as well as when we ask after the consequences of making the differentiating mark in speech, writing, image, or gesture. Does violence linger in the very act of speaking or figuring? Are recognition and identification sufficient guards against a Self that wishes to make the world over in its own image? And can the postmodern emphasis on dislocation and wandering function as a paradoxical articulation of community, or is it inevitably a discourse of death and nihilism?

This course will investigate the foundations of Western views of the subject and its relationship to its objects, with the Other taken as the particular case of an external being who exhibits a special resistance to objectification. We will emphasize a number of postmodern thinkers who explore the paradox of figuring the Self and the Other as both indistinguishable and infinitely distant from one another, as well as those who have asked the question of how to create community given this strange state of affairs. We will also examine questions of representation and the attempt to bring trauma to consciousness, as these arise within our investigation of the unspeakability, or traumatic occurrence, of otherness itself.

Satisfies a Liberal Arts Residence Requirement and must be taken in sequence with HUMN-300.

HUMN-301-3—J. Fort
Critical Theory B: The Gaze
3 UNITS

Prerequisites: HUMN-300; HUMN-200 and HUMN-201; ENGL-100 and ENGL-101 (or ENGL-102 for transfer students with Composition A and B transfer credit)

What does it mean to look? What kinds of relations are established between those who look and those who—or those things which—are looked at? How are subjects and objects constituted through the gaze, and how do they elude, exceed, or thwart the relations implied in a given context? What roles do gender, sexuality, and race play in these

dynamics? What sort of power is wielded in looking? In being seen or in being invisible? How does looking give pleasure? In what ways does surveillance pervade the public space and even our psyche? Is our society organized as an enormous spectacle in the service of capital? What do we know about something when we see a photographic image of it? What demands does the work of art make on the gaze of its viewer (and vice versa)? Do things look back at us? What is the place of language in all these issues?

This course will focus on these and other questions as we examine texts and films in which looking and the gaze are analyzed and/or dramatized from a number of different perspectives.

Satisfies a Liberal Arts Residence Requirement and must be taken in sequence with HUMN-300.

HUMN-301-4—K. Lynes
Critical Theory B: The Importance of Looking
3 UNITS

Prerequisites: HUMN-300; HUMN-200 and HUMN-201; ENGL-100 and ENGL-101 (or ENGL-102 for transfer students with Composition A and B transfer credit)

While much attention has been paid to cultural objects (mass culture, art pieces, public life), this course will focus on and analyze the viewer of such objects or environments. We will start with the proposition that the viewer is not simply a receiver, absorbing visual culture like a sponge, but is an active participant in the construction of meaning. This viewer makes the work in watching it. He or she understands it and feels desire, pain, dread, identification or repulsion. We will examine a number of theories of looking, and will try to answer a critical question: How do I look? On the surface, this question points to how one watches or examines the world around us. But the question also asks how I look, and how I might look differently from others. The question is also a pun: 'How do I look?' Do I look good? How am I seen by others? Critical to an understanding of theories of looking is the relation between watcher and watched. While there are countless approaches to theories of looking, this course will focus principally on psychoanalytic (and specifically Lacanian) theories of the look/gaze (as developed by film theory and feminist film theory); post-colonial understandings of the look (drawn principally from Franz Fanon); and Foucaultian understandings of the look, power, and ideology. We will read these theories through a selection of three films which will help us think specifically about how we are invited to watch, look, or gaze.

Satisfies a Liberal Arts Residence Requirement and must be taken in sequence with HUMN-300.

MATHEMATICS

MATH-101-1—K. Manson
Language and Logic
3 UNITS

How do language and logic work in their own peculiar ways? This course looks at some answers to these questions and, in so doing, poses a few others. Particular emphasis will be placed on the role of symbolic logic in dealing with problems of meaning, expressibility, provability, and truth. The increasing development of artificial languages such as those used for communication with machines will be evaluated against the perceived ambiguities of language. Studies of such languages and their attendant logics offer some perspectives on the technical mechanisms involved in language and logic generally, including mathematics.

Satisfies the Mathematics Requirement or Liberal Arts Elective.

SCIENCE

SCIE-110-1—Humphrey
Art & Phenomena at the Exploratorium
3 UNITS

The Exploratorium has historically recognized the importance of mixing the insights and discoveries of artists with those of scientists to provide visitors with the experience of seeing nature from multiple viewpoints. This course is designed for students who have an interest in the intersections between art and science. Following two parallel tracks, the course provides an in-depth introduction to light and sound phenomena and the opportunity to engage in the process that artists use to become artists-in-residence at the Exploratorium. Class meets at the Exploratorium, located at 3601 Lyon Street, San Francisco.

This course may include a materials fee. Please refer to the time schedule, available during registration for a complete list.

Satisfies a Natural Science Requirement or Liberal Arts Elective.

SCIE-398
Directed Study
1–6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term

for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies a Major Studio Requirement or Studio Elective.

SOCIAL SCIENCE

SOCS-220-1—R. Balliger
Consuming Cultures / The Geopolitics of Consumption
3 UNITS

The relationship between commodification and social life has been a concern at least since Karl Marx's important writings on "commodity fetishism." Recent literature on consumption emphasizes its active, meaningful role in the construction of identity, community, and commodity worlds. Spectacular sights of consumption, including world fairs and expositions, have also shaped social thought about non-Western cultures and served the interests of nationalism and imperialism. With contemporary globalization, consumption and commodification have assumed an increasingly central role in everyday life, raising important questions about the circulation of images and objects in relation to desire, subjectivity, governance, and power. Through cross-cultural perspective, this course will address a number of issues raised by cultural commodification and cultures of consumption, including: changing flows in the traffic of art and cultural objects; consumptive networks; spaces and places of contemporary consumerism; consumption as social distinction; consumption and citizenship.

Satisfies a Liberal Arts Elective or Social Science Requirement; also satisfies the Studies in Global Culture Requirement.

SOCS-220-2—D. Crumpler
History of Jazz
3 UNITS

Jazz music serves as a microcosm of the dynamic social interactions of American cultures. Like the country from which the music sprang (early 20th century), it seeks to achieve a synthesis through the collective improvisation of disparate people and ideas. This course will explore the complex musical traditions that have contributed to the growth and development of the music called "Jazz."

Through weekly slide lectures and video presentations, the course will illuminate the impact that social and artistic movements have had upon jazz over the past 100 years. The primary resource used in class will be music.

Satisfies a Liberal Arts Elective or Social Science Requirement; also satisfies the Studies in Global Culture Requirement.

SOCS 220-3—E. Crystal
Art and Anthropology
3 UNITS

This course will explore the relationship between art and anthropology. Lectures will introduce the basics of cultural anthropology. The course will focus on the dynamic of traditional culture and folk art. Lectures will focus on the production of sacred art in small scale societies, the expressive arts of cultural minorities in complex societies, and the phenomenon of tourist art in non-western cultures. Special attention will be paid to the appropriation of traditional motifs and media by industrial conglomerates, the theft of sacred objects to satisfy the growing trade in illicit art works, and the use of art for political ends.

Satisfies a Liberal Arts Elective or Social Science Requirement.

UNDERGRADUATE STUDIO COURSES

COMMUNITY OPPORTUNITIES

Courses listed in the Community Opportunities section offer students a range of opportunities in organizations off campus. They explore the cultural and social value of art making as a community and offer prospects to explore careers in different art communities.

CO-190-1—J. Morales
Youth Public Media
3 UNITS

Youth Public Media is a collaborative class and project with Galeria de La Raza (San Francisco non-profit arts organization), Youth Speaks (Youth-based writing and spoken work organization) and Yerba Buena Center for the Arts. Through lectures, readings, and discussions, the class will focus on arts education, mentorship, and community-based public art/social justice practices and issues within contemporary art. The studio component for the class will be for students to develop and teach interdisciplinary based-arts curriculum and create collaborative artwork with Youth Speaks students in order to implement a multi-media art project that will be exhibited at Galeria De La Raza in the summer of 2006. Students also have the opportunity to continue teaching through a partnership with Yerba Buena Center for the Arts.

Satisfies Studio Elective. Satisfies an Elective for the Center for Public Practice. Satisfies 3 units toward 6-unit off campus study requirement.

CO-206-1—R. Olsen
Contemporary Arts Education Practices
3 UNITS

This course provides an introduction to the often polemical world of arts education. It will consist of three interconnected components:

Beginning with the social construction of "the child" and the development of the modern school, it will engage broad issues such as multi-culturalism and cognitive development as well as specific dynamics that occur in the course of teaching, such as the relationship between process and product.

Through a conceptual art project with elementary, middle, and high schools, it will put the students in contact with children and teenagers. It will also provide the opportunity for hands-on classroom experience in high schools as both observer and instructor.

The class will provide information on how to acquire a teaching credential as well as work as an artist-in-residence in the non-profit realm. One's growing understanding and personal overview will come together in the development of a personal philosophy as well as the development of lesson plans.

This class fulfills 3 units in art education required for the Single Subject Credential in Art at San Francisco State University. SFAI students interested in pursuing the Single Subject Credential in Art at SFSU upon graduation must also complete the following (see the Undergraduate Academic Advisor for more information):

33 Units of college credit in studio art:
3 units in painting/drawing
3 units in sculpture
3 units in ceramics
3 units in technology (photo, video, computer arts)
3 units of printmaking

12 units of college credit in art history:
3 units of non-western art history
3 units of 20th century art history
Satisfies Studio Elective

CO-296-1— J. Rissler
Undergraduate Internship
3 UNITS

In this course students complete an internship at a site of their choosing, including but not limited to: arts organizations (commercial/for-profit or non-profit institutions), educational institutions, or with practicing artists, writers, and art historians on directed projects. Building upon the theme of experiential learning, the class will visit two of the City's arts organizations to explore organizational structure, funding for the arts, and issues affecting visual arts organizations. Assigned readings, research projects, and in-class presentations will further our investigations and put into context students' individual experiences as they relate to the arts, our society, and our culture. Internships carry 3 semester units of credit. To participate in internships for credit, students must enroll in GR-596, the Internship course. Students in the course will meet as a class at least four times each semester in seminar.

Interns are expected to work a minimum of 90 hours on site (an average of 6 hours per week) per semester. Internships may be paid or unpaid by the sponsor. The intern's on-site supervisor will evaluate his or her performance at the end of the semester. Students are encouraged to propose their own internships, and the instructor is available to assist in this capacity.

DESIGN+TECHNOLOGY

DT-115-1—Thiese
Internet Tools Workshop: The World Wide Web as Artists' Platform
3 UNITS

The World Wide Web is a platform for many everyday uses, ranging from noble activism and philanthropy to home shopping networks and base human activities, but what about artistic intervention? As an infinite information space, there is room for artistic projects of all stripes: the practical (portfolio sites) and the sublime (geographically-dispersed, real-time collaborative artworks). At the core of this boundary-bending data flow is code, scripts, programs, and protocols, and this workshop is a hands-on introduction to what's going on behind the browser.

The class begins with a brief overview of the contemporary computer, its hardware and software, and what it means to be networked. Discussed are low cost and open source options, including registering your own domain name and running your own webserver.

To produce work, we move to a detailed look at all facets of HTML, the markup language at the core of the World Wide Web. We will code pages by hand, validate them, and look at cascading style sheets—one approach to improving control over page design. As our projects gain in complexity, we introduce Dreamweaver, a more sophisticated approach to creating pages and managing entire sites.

Having mastered static pages, the class moves on to scripting and programming, learning JavaScripts to enhance the look of our sites, to improve their performance, and to investigate the untapped creative possibilities of this web-focused language. The class closes with Flash, using it as a tool for improving interfaces.

During the semester all the technical information is given context by looking at contemporary web developments, including blogs, wikis, syndication (RSS and Atom), podcasting, and the evolution of HTML into XHTML. Assignments will shift between the routine and the creative aspects of web design, while term projects may fall anywhere in between. Students will be encouraged to participate in net.culture by subscribing to Internet discussion lists.

Satisfies Design+Technology Requirement, Elective Studio for Non-Design+Technology Majors.

DT-116-1—A. Munn

Conceiving and Producing 3D Play: Game "Modding" as Art Practice

3 UNITS

The practice of "modding," modifying and extending officially released games with fan-produced content, is arguably one of the most distinctive features of current computer gaming culture. Modding represents a particularly illustrative example of "participatory culture" that is common to a new media environment where the boundaries between audiences and producers have become increasingly blurred because of rapid advances in digital technology. Modders will "upgrade" existing popular video games by adding new levels of narrative and recreating skins and characters. Students will take the core skills developed in the Fall '05 Game Skills class and focus on a semester-long project. Projects will be developed using planning strategies similar to industrial game development. Following a planning and skills review, students will devote the remainder of the semester implementing their vision. We will explore various modding technologies (centered around Epic's Unreal game engine) and develop additional skills for constructing game events and interactions. In addition to the reading and discussion of game theory articles, students will be exposed to the work of recent game artists.

Satisfies Distribution 1 for Design+Technology Majors, Elective Studio for Non-Design+Technology Majors.

DT-150-1—C. Palmer

Introduction to Activating Objects

3 UNITS

This course is intended for artists and designers alike as a jumpstart into adding technology into their palette of creative tools. Like any other creative medium it is important to learn as much as possible about the materials of the craft. The course will be a rigorous series of hands-on projects giving students the knowledge necessary to build technologically-based art works. There will be interactive workshops throughout the course that will involve instruction and development of basic electronic and hardware skills including working with microcontrollers, sensors, motors, and other devices. Students will experiment and produce simple physical projects. A basic introduction to programming microcontrollers will be provided during the course. The course will result in a final show of student experimental electronic projects.

The course's projects will be put into context by looking at contemporary work produced by other artists, designers, and researchers. We will discuss how specific works are implemented using the various technologies.

Due to the broad scope of the material covered in the course it is intended to give students enough background and access to resources to continue learning on their own after the course is completed.

Satisfies Distribution 1 for Design+Technology Majors, Elective Studio for Non-Design+Technology Majors.

DT-220-1—I. McDonald

Interior Interventions: Artists Design and Redesign Everyday Objects for Living

3 UNITS

Prerequisite: One 100 or 200 level digital media course

Interior Interventions takes a critical look at design culture and the everyday objects that make up our interior living environments. From industrial design to environmental design, Interior Interventions will begin to identify relationships between cultural identity and design identity. These relationships will center on objects of everyday use and objects commonly associated with usability and function but which have taken a detour through artistic intervention. Through direct material construction and existing object manipulation, students will begin to design or redesign interior surroundings. What will our new interior environments contain? What will our new environments tell us as artists about our cultural identity? Artists, designers, and places that are associated with this class include: Jorge Pardo, Josiah McElheney, Andrea Zittel, Donald Judd, The Pottery Barn, and related environments, including Target and Limn Furniture.

Satisfies Distribution 1 for Design+Technology Majors, Elective Studio for Non-Design+Technology Majors.

DT-220-2—Haug/Shelton

Scriptwriting Workshop for Writers, Directors, and Performance Artists

3 UNITS

In this class, the writer has the rare and important opportunity to develop their story with the help and input of actors. The class consists of two parts. The first is a review of scriptwriting technique, story development, and the writing of a substantial script. The second half concentrates on work-shopping the script with actors from the Jean Shelton Actors Lab and incorporating the feedback for rewrites. The class will culminate with readings of student work at the Shelton Theater in downtown San Francisco.

This is a writing class. Participants must be prepared to write, re-write, comment, and dialogue about narrative forms and ideas. The majority of reading will be of other participants' material. All participants will read the 1st Act of their peers.

This class would benefit novice and advanced screenwriters, performance artists, directors, and anyone who works with performers and narrative in their practice.

Satisfies Distribution 1 for Design+Technology Majors, Elective Studio for Non-Design+Technology Majors.

DT-220-3—A. Gach
Raiders of the Lost Arts
3 UNITS

Prerequisite: One 100 or 200 level digital media course

Artists and designers frequently share much of the same territory, but what other borders remain to be crossed? Whether one looks at magical arts, martial arts, medical arts, or fine arts, one finds common elements of skill and cunning, artifice and craftiness. But too often the links between various arts and design are ignored. Raiders of the Lost Arts will adventure into various cultural paradigms to excavate treasure troves of creativity and inspiration. Drawing from popular icons (such as Madonna, Bruce Lee, Harry Houdini, Martha Stewart, etc.) as well as contemporary artists and art collectives. This course will examine a wide range of artists and designers in search of connections to and between other disciplines. By expanding the parameters of the traditional arts, we begin to locate vast resources of applied creativity. In particular, we will focus on strategies for artist/non-artist collaboration and artistic engagement of historical, social, scientific, and cultural issues. Raiders of the Lost Arts is a contemporary cultural cocktail; a potion comprised of current issues, pop topics, bizarre expressions, and emerging trends all blended together with diverse conceptual frameworks and various techniques for expanded art practice. Part laboratory/playground and part think tank, weekly sessions will include hands-on workshops, studio projects, lectures, video screenings, group discussions, and field trips.

Satisfies Distribution 1 for Design+Technology Majors, Elective Studio for Non-Design+Technology Majors.

DT-233-1—J. Roloff
Expanded Drawing (same as SC-233-1)
3 UNITS

Prerequisite: Previous DT 114 or Photoshop experience highly recommended; can be taken concurrently with Sculpture 100 or 103.

A project-driven drawing class exploring the use of drawing for the development and design of sculpture, installation, everyday objects, spatial thinking, mapping, industrial-interface, proposals, and problem solving. Students will gain knowledge and basic proficiency in programs like Adobe Illustrator and VectorWorks (a professional Computer Assisted Drawing 'CAD' software) as well as experimental drawing to assist in the 2D and 3D design, organization, visualization, and presentation of their projects. The class is designed to facilitate the development of drawing as a tool to examine and conceptualize 3-dimensional interior and external space, objects, ideas, context, and site. Structural drawing systems such as: scale, perspective, orthographic projection, and plan/elevation/section, as well as more experimental drawing-based approaches will be explored. Information about contemporary applications of electronic, design-based, and experimental drawing in a range of applications will also be presented. A basic familiarity with the use of MAC OS computers is required.

Satisfies Design+Technology Requirement, Elective Studio for Non-Design+Technology Majors. Satisifes a Major Studio for Sculpture Majors, Elective Studio Elective for Non-Sculpture Majors.

DT-302-1—L. Sonami
Sound Strategies for Public Space
3 UNITS

Prerequisite: One 100 or 200 level digital media course

In this intermediate level class students will concentrate on formulating unique sonic strategies for public spaces, art venues, and performance. Students will learn to build digital and analog custom-made responsive systems that allow for a constant re-mapping and reinvention of sonic narratives. The class will explore elements necessary to create systems and perceptions of co-dependence and collaboration. These systems include the use of sensors and physical intervention as well as software and mapping structures all within the framework of interfaces and social/spatial contextualization.

Students are expected to be familiar with digital audio software (digital recording and editing, MAX-MSP), basic electrical concepts and soldering techniques. Throughout the semester students will realize public projects that integrate theory and practice to explore the possibilities for viewer and user participation, activating public space, media spectacle, and other strategies of presentation.

Previous or Concurrent Enrollment in DT 111: Electricity and Electronics, DT 150, Activating Objects, or DT 115: Scripting and Programming or DM 210: Interactive Video for Performance and Installation MAX/MSP, highly recommended or permission of instructor.

Satisfies Design+Technology Requirement, Elective Studio for Non-Design+Technology Majors.

DT-320-1—J. Phillips
Developing a Buzz: Networking, Press, and Reviews
3 UNITS

Prerequisite: One 100 or 200 level digital media course

This course will help develop a project, get it connected socially and technologically, and promote it successfully—developing a buzz, getting press and reviews. Through the study of development, networking, and publicity there will be an on-line (Internet-based/virtual) and an off-line (physical) emphasis threaded throughout the semester. The study of development will begin the course with a discussion of a student's selected project's goals, how to achieve them (development model, fund raising and grant writing), and planning a road map. The participants will then be taught how to set up a web domain (example: www.YOURPROJECTNAME.org), and then put up a basic web site, e-mail accounts, mailing list, blog, and a Wiki.

Afterwards, strategies for networking will be studied. The goal is to grow one's network on-line by developing an audience and/or community, and then supplement this with real-world relationships between people, affiliations to groups, and connecting one's resource with resources needed by others and vice-versa.

Publicity will then be studied in order to know how to communicate through different communication media to the developed networks. This will be done with writing press releases, notifying communities (blogs, news sites, prweb.com, etc), developing strong branding (graphics, audio, video), and placing this branding appropriately to achieve a project's goals (advertisement, tv ads, newspaper, free zine, etc). Also important will be studying public speaking, organizing events (parties, openings, and/or conferences), and how to do effective project releases.

In one semester, participants will develop or use a current project for exploration of the concepts in this course. Students will be expected to use in-class discussions and selected readings to achieve self-assigned goals related to their project and the course material.

Recommended concurrent registration in (DT 115: Internet Tools Workshop: The World Wide Web as Artists' Platform)

Satisfies Design+Technology Requirement, Elective Studio for Non-Design+Technology Majors.

DT 320-2—J. Phillips
DVD Authoring Practicum
3 UNITS

Leonardo The Journal, with educational partners, the Center for New Media UC Berkeley and SFAI, are co-producing a DVD in connection with the 2006 Inter-Society for the Electronic Arts (ISEA) International Symposium on Electronic Art and ZeroOne San Jose's New Media Pacific Rim Summit. This DVD and accompanying booklet will be packaged with the print version of *Leonardo* to be released next year.

Students selected for the Practicum will produce and design both the content on the DVD and its external packaging. This includes internally the interface that includes menus, clips, and other dynamic content, and externally the design of the packaging, a small booklet and associated text. Additionally, a trailer for the web composed of DVD excerpts will be produced.

Those accepted for the Practicum should be familiar with Adobe After Effects, Photoshop, Illustrator, Final Cut Pro, and DVD Studio Pro. Students should also be highly motivated to work collaboratively on a DVD design project, be able to work with deadlines, and accept direction. An interview will be required prior to registration. Students will receive published versions of the DVD for their portfolio.

DT-398
Directed Study
1–6 UNITS
Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies a Major Studio Requirement, or Studio Elective.

DRAWING

DR-120-1—M. Borruso
Drawing I & II: Caricature and the Grotesque: from Daumier to the Garbage Pail Kids
3 UNITS

Caricature and the grotesque are two often undervalued genres in the history of art. Yet they are intrinsic to popular culture of the recent past and present. By exaggerating the human form to expose its faults or by abbreviating the human form to find its essence, caricatures, cartoons, and advertising often introduce art to a wider audience. Today the ubiquity of this imagery goes unquestioned, but its relationship to contemporary art is rarely discussed. The aim of this class is to engage in a practice that incorporates both life drawing and drawing from the imagination. The fusion of life drawing and cartooning (or automatic drawing) may help the student to explore the outer limits of traditional representation. Conversely, it may also offer possibilities for incorporating traditional methods into a more graphic or abstract mode of working. This course is divided between regular studio work (exercises, projects, and critiques), research, and the discussion of readings and films. Projects will include the construction and deconstruction of self portraiture, the deconstruction of popular cartoon characters, hybrid drawings combining life drawing with drawing from the imagination, and the creation of fictional characters based on previous studio work and research. Readings for this class include *Baudelaire and Caricature: From the Comic to an Art of Modernity* by Michelle Hannoosh, selections from Mike Kelley's *Foul Perfection,* selections from Walter Benjamin's *Arcades Project,* and more. There is a $35 materials fee for this course.

Satisfies Painting Requirement, Sculpture Requirement or Elective Studio Requirement for Non-Painting and Sculpture Majors.

DR-200-1—B. McGaw
Drawing II & III
3 UNITS

Prerequisite: 6 units in beginning drawing

This course provides intermediate and advanced instruction in drawing, focusing on issues such as figure and still life as well as personal and conceptual questions in aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester. In some cases, more specific course descriptions may be provided in the Course Descriptions Supplement published each semester. There is a $35 materials fee for this course.

Satisfies Painting Requirement, Sculpture Requirement or Elective Studio Requirement for Non-Painting and Non-Sculpture Majors.

DR-220-1—B. Reichman
Large Scale Drawing
3 UNITS

Prerequisite: 3 units in beginning drawing

Large Scale Drawing will consider works on paper in terms of physical scale and contact, highlighting contemporary drawings concepts and versatility. Projects will focus on various strategies of producing large works on paper with a particular emphasis on issues of repetition and the marking of time, magnification and reduction, installation drawing, as well as conceptual approaches to drawing where the integrity of the proposed idea defines the scale. There is a $35 materials fee for this course.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors.

DR-220-2—F. McCormack
Art on Paper
3 UNITS

Prerequisite: 3 units in beginning drawing

Art on Paper will offer students the opportunity to become further acquainted with a variety of artists working primarily on paper, and will expose them to a variety of approaches for using paper in a body of work. There will be slide talks, one class trip, and lots of time and space to work. After the first two meetings, and with individual consultation with the instructor, students will be expected to focus on an individual project. Approaches can include: refined drawings, collages, cataloguing ideas for other works, books, personal obsession, documenting random processes, and so on. Any dry or water media is acceptable. We will look at the work of Vija Celmins, Shaziah Sikander, Ed Ruscha, William Kentridge, Henry Darger, Chuck Close, Lee Bontecou, John Cage, and Laylah Ali, among others. There is a $35 materials fee for this course.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors.

DR-398
Directed Study
1–6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies Painting Elective or Elective Studio for Non-Painting Majors.

FILM

FM-101-1—J. Jalbuena
Film I: Introduction to Film
3 UNITS

This course is a practical hands-on introduction to filmmaking. Its primary aim is for students to come away with a working knowledge of issues pertaining to filmmaking and a moving image language. Emphasis will be placed upon visual/temporal developments, working with technology, and developing an understanding of the basics of film language and grammar. We will strive to stretch and expand beyond the ways film has traditionally been used in the industry and, instead, explore various definitions of the medium as it is used by artists. We will work in 16mm, super-8, and regular 8mm formats. Projects include making a film without a camera, hand-processing, in-camera editing, non-conventional film projection, and an editing study of movement as motion or as change. Students are encouraged to attend weekly specialized Technical Workshops, which meet on Wednesdays third period for at least the first half of the semester. There is a $35 materials fee for this course.

Satisfies Film Requirement or Elective Studio for Non-Film Majors.

FM-102-1—J. Rosenstock
Specialized Technical Workshops
3 UNITS

These weekly film production workshops are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week will cover a different aspect of film production in a hands-on workshop

atmosphere. Students enrolled in Film I: Introduction to Film are strongly encouraged to enroll in this course concurrently.

FM-113-1—G. Kuchar
AC/DC Psychotronic Teleplays
3 UNITS

Prerequisites: FM-101 and one Film History course, both of which may be taken concurrently with FM-113

This is a production class workshop in which the class works together on a project that involves the Film Department's cameras and check-out room, plus anything that students want to bring in—e.g., video, film, shadows, slides, painting, and sculpture. Everything is utilized to achieve the goal of turning out an artistic moving picture in video format so that students can take home a copy. There will be guest lecturers and video/film screenings. No prior moving picture production experience is required.

Satisfies Film Elective or Elective Studio for Non-Film Majors. Satisfies an Elective for the Center for Media Culture.

FM-142-1—E. Gehr
Special Topics in Film History: The Look of the Future
3 UNITS

"If only you knew how strange it is to be there"
—Maxim Gorky, after viewing films for the first time in 1896

Suffer no more! Even in our era of digital media and rapid technological changes, the question of "what is cinema?" is a question still often reflected upon by makers and non-makers alike. This has led not only to reflections upon new evolving forms of the moving image, but also to reconsiderations of earlier time-based visual developments, and what is in fact "the art and history of the moving image."

It is in this spirit that the course, The Look of the Future, has been conceived. Here is a richly illustrated "panorama" of the moving image spanning across several centuries, diverse mediums and different cultures. Included in this survey are not only works on film, but also shadow plays, magic lantern shows, panoramas and dioramas, stereography, chronography, chemical specters and the theatre of the occult, light shows, magic, phantasmagoria, the spectacle of technology, and much more.

Satisfies Film Art History Requirement part two or Art History Elective.

FM-205-1—C. Savage
Expanded Cinema: Installation and Site-specific Light & Moving Image Projections
3 UNITS

Prerequisites: FM-101 or equivalent or instructor permission

This course focuses on producing cinema that moves the work off the screen, out of the cinema space into new physical contexts, private and public. It may be site-specific on the SFAI campus and/or move outward into the greater San Francisco community. The work can incorporate multi-disciplinary elements of sculpture, painting text, photography, audio, digital media, and film projection.

Satisfies Filmmaking Intermediate Distribution Requirement or Elective Studio for Non-Filmmaking Majors.

FM-206-1—C. Boone/C. Savage
Film Editing: Editing the Moving Image, Sound, and Other Matters
3 UNITS

Prerequisites: FM-101 or equivalent or instructor permission

Sight and sound are parts of every film/video-maker's resources. This studio course will look into the joining together of them in common and uncommon ways, as well as possibilities that lie beyond their familiar conjunction. Practical matters (the use of tools, for example) will be presented early on so that students can launch into their own individual or collaborative projects quickly. Editing strategies from historical through contemporary models will be offered, these supported by works from Sergei Eisenstein through Miranda July. Exercises and small-scale projects will help launch creative thinking and exploration of new horizons. Group and one-on-one critiques will be central to analyzing creative efforts. Is a screen the only thing on which to project? What about moving images in installation? Moving images and live sound? Live action, recycled images, and live and/or collected/found sound? There are many possibilities to be explored. A semester-end event will demonstrate the great strides taken by class participants.

Satisfies Film Intermediate Distribution Requirement or Elective Studio for Non-Film Majors

FM-220-1—B. Hinton
Digital Cinema Aesthetics
3 UNITS

A survey course exploring aesthetic and theoretical issues connected to digital cinema practice, looking to art history and contemporary work as well as technology for keys to digital aesthetic principles, the class will encourage students to find creative approaches that take advantage of and address the most powerful qualities of this new medium. Screenings will include significant digital cinema works as well as relevant historical film and video art. Issues addressed by the course include: pixilation as structural foundation; preconception and perception; intimacy and objectivity; image authority; and spatial and temporal representation. Class time will be divided between screenings, lecture, discussion, and review of student work. Students will be expected to complete short assignments as well as a final creative project or paper.

Satisfies Film Art History Requirement, Art History Elective, Film Elective or Studio Elective for Non-Film Majors.

FM-224-1—B. Hinton
Digital Cinema II
3 UNITS

Prerequisites: Digital Cinema 1 or instructor approval.

This course continues the exploration of digital cinema practice in Digital Cinema I. Advanced digital cinematography, sound, image processing, motion graphics, and other techniques will be covered, although the primary focus will be on student work, with technical instruction tailored to each student's artistic goals and development. Guidance will be given in making intelligent creative choices with digital tools, and in developing a personal approach and aesthetic vocabulary with digital tools that serve the artist's vision and facilitates development of a meaningful body of work. Prerequisites: Digital Cinema 1 or instructor approval.

Satisfies Film Elective or Studio Elective for Non-Film majors.

FM-300-1—E. Gehr
Sound and Color Seminar
3 UNITS

Prerequisites: FM-101

In this advanced hands-on seminar, emphasis will be placed on the imaginative and expressive interaction between image, sound, and color in the process of creating moving image works, be they film or digital media. Each student will be working on two projects: one under the direction of the instructor and the second emanating out of the student's own creative devising. Some class time will be devoted to discussions and analysis of outside films brought in by the instructor, but most of the semester will be devoted to issues arising from the works of participating students.

Satisfies Film Elective or Elective Studio for Non-Filmmaking Majors.

FM-304-1—K. Laitala
Motion Graphics II
3 UNITS

Prerequisites: FM-101, FM-112, or instructor permission

Motion Graphics II will provide students with a comprehensive understanding of the intricacies involved with the use of the following devices: the animation stand, optical printer, and roto-scope. The animation stand will be used to produce wipes, mattes, moving vignettes, diffusion, and anything that lends itself the whims of the imagination. Students will bring this material to the optical printer to propagate complicated sequences, color manipulation, freeze frames, dissolves, fades, flickers, and a host of other effects that can be used to invent their own visual codes. The hand processing workshop will provide students with the immediate ability to make traveling mattes, masks, and incorporate intertitles using hi-contrast film to incorporate with their imagery.

Each student will need to pass a proficiency entrance exam to determine their knowledge of the fundamentals of working with light sensitive film, and to determine their ability to work with these machines. Students will be required to make a log of their experiments and results throughout the semester.

A combined effort, plus individual projects will be balanced with film screenings to invigorate and elicit the fluids of the imagination. Films from the Art Institute collection plus rented films by optical printer masters will be screened that utilize the o.p. in a materialist, innovative way to stimulate a flow of ideas. Individual students will be required to complete a short film of 1–3 minutes in length to demonstrate their expanded consciousness in this realm. Interesting technical assignments will be given after a thorough instruction workshop on each machine. The assignments covered will encourage a dialogue with the machine, while at the same time stressing the importance of having respect for it.

All machines will be merged to harness that which evades sight. Shimmering masks, traveling mattes, and animated titles will step, skip, and skim across the field of view, striking cords at the periphery. Different, rhythmical movements can belie or emphasize the illusion of cinema. Bi-packing and double exposures with different layers create more complex densities that can be used to hide ciphers in their layers. What can the student use to combine several surfaces to form veiled tensions between them?

By the end of the class, students will have addressed these process oriented issues, mastered these devices, and will have had the chance to explore the art of reworking, rethinking and re-envisioning their work and the work of others.

Satisfies Film Intermediate Distribution Requirement, Elective or Elective Studio for Non-Filmmaking Majors.

FM-380-1—J. Lipzin
Undergraduate Tutorial
3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Film Elective or Elective Studio for Non-Film Majors.

FM-398
Directed Study
1–6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies a Major Studio Requirement, or Studio Elective.

INTERDISCIPLINARY

IN-101-1—C. Boone
IN-101-2—S. Olmsted
IN-101-3—M. Howard
IN-101-4—R. Berger
Contemporary Practices Seminar
3 UNITS

Contemporary Practices is the first phase in an education that takes visual culture as the center-point for inquiries into all aspects of humanity. The cross-disciplinary focus of Contemporary Practices introduces the entering student to the unique education environment of the Art Institute and prepares them for active participation in the Institute's community.

Contemporary Practices has two components in the year-long experience. During the first semester students will rotate through four thematic Seminar/Workshops that will introduce students to the disciplines, faculty and facilities so they can make informed curricular choices. It will also introduce students to the dynamics and processes of the academic and studio courses, such as the critique, the ideas and forces linking visual culture, professional artists, and the community; and to the resources in the Bay Area that will be an integral part of their education.

In the second semester students choose an entry-level studio course from among the disciplines, and also take the second semester Contemporary Practices Seminar. This combination provides students with the opportunity to develop critique skills across disciplines. The interdisciplinary learning environment allows entering students to proceed to advanced studies involving visual, material, conceptual, contextual, and spatial languages, and to participate in the development of their own challenging and innovative course of study.

Students choose one entry-level course from the following list to take during their second semester:

DIGITAL MEDIA	DM-101, DM-102
FILMMAKING	FM-101, FM-102
INTERDISCIPLINARY	IN-114
NEW GENRES	NG-101, NG-110
PAINTING/DRAWING	DR-120, PA-120
PHOTOGRAPHY	PH-101, PH-102
PRINTMAKING	PR-100, PR-104
SCULPTURE	SC-101, SC-102

IN-114-1—C. Villa
Multidisciplinary Collage
3 UNITS

Prerequisite: Some painting experience helpful

This course combines painting processes that use collage, mixed media, and assemblage, and will concentrate on the use of found and/or fabricated materials. Discussion will include the different methods of glues and surface attachment as well as experimentation with various painting surfaces beyond the conventional ones. Sculptural approaches to collage will be explored along with the idea of recycling materials.

Satisfies a Major Studio Requirement or Studio Elective.

IN-190-1—M. Tromble
Center for Art+Science Interdisciplinary Seminar: Energy
3 UNITS

Energy, in all its metaphorical, practical, experiential, and cross-cultural manifestations, is the subject of this seminar. The word "energy" can be traced, in its modern sense, only to the mid-1800s, so the over-arching concept of "energy" unifying diverse physical phenomena such work, heat, and radiation, is a modern phenomena. The laws of energy, known in scientific language as thermodynamics, are thought to govern the activity, exchange, and transformation of everything in our known world, with the exception of a few strange cases that have surfaced in very recent science. In conjunction with discussions of the work of many artists such as Marina Abramovic, Giovanni Anselmo, Joseph Beuys, Marcel Duchamp, Jochem Hendricks, Robert Smithson, and Athena Tacha, we will look at energy and the way it is imaged in physical, biological, and social systems. The course draws on both visual art (including film, video, photography, sculpture, and painting) and science (including molecular biology, high-energy physics, and medicine), and we will also spend some time with energy-related images from other cultures and esoteric traditions.

This class is coordinated with Energy Studio (SC-220-3) where students develop studio projects related to the seminar. Students are highly encouraged to take the two courses concurrently, although students may enroll for one or the other.

Satisfies a Major Studio Requirement or Studio Elective. Satisfies an Elective for the Center for Art and Science.

IN-190-2—J. Przyblyski
Center for Public Practice Interdisciplinary Seminar: Land's End, City's Beginning
3 UNITS

This course will examine the nature/culture dynamic in the public realm, especially as it relates to urban edges and wilderness boundaries. To some degree, we will be looking at a lot of environmental art—from the land art movements of the 1960s and '70s to ecological and reclamation art in the 1980s and beyond (Robert Smithson, Mel Chin, Mark Dion, Mierle Laderman Ukeles, etc.). We will read from landscape theory, historical ecology, natural history, and new urbanism. The course will be integrated with a field project aimed at studying and proposing art/trail interventions integrating the Land's End open space area of Golden Gate National Park with both the Coastal Trail to the north and south, and the 38 Geary bus line to the east. Students will design and create a proposal for a temporary public art project specific to these sites, as well as participating in a collaborative project directed by the San Francisco Bureau of Urban Secrets. Student proposals will be professionally critiqued by public art consultants at the GGN Parks Conservancy, the San Francisco Bureau of Urban Secrets, and SF Arts Commission, with the possibility of being selected for implementation by the GGNPC's Trails Forever Program.

Satisfies a Major Studio Requirement or Studio Elective. Satisfies an Elective for the Center for Public Practice.

IN-190-3—R. Gianattassio-Malle / Paul Klein
Center for Media Culture and Center for Word, Text, and Image Interdisciplinary Seminar: Moving Beyond Media Spectacles
3 UNITS

The mainstay of the mediation of current events—trials, elections, and famous deaths—have long dominated media news programming by the major conduits of knowledge, the corporate networks. This seminar will investigate this phenomenon and research how artists' projects can move beyond these spectacles of mediation. Students will conceive alternative narratives that can drive audiences to more enthusiastic levels of cultural engagement. Guests who use new and traditional technologies in their practice to engage audiences interactively will expand student conceptions about how media and culture intersect.

Drawing upon a historical departure and moving into contemporary analysis of reinvention/remediation, seminar students will follow the development of consciousness and the use and interrelationship of media, words, text, and image in contemporary art. Students will work collaboratively to develop an evolving series of ideas employing multimedia, word, image, and text that seek to meet the confrontation and elaboration of social, personal, political, historical situations, and cultural function. Using a history of media convergence, conceptual art, contemporary poetry, and creative journalistic narratives, students will explore and focus seminar discussions on the particular issues of how, when, and why art provokes a response from simultaneously engaged senses, and evaluate how repurposing/remediation may introduce unexpected content, context, and meaning that moves beyond our spectacles of mediation.

Satisfies a Major Studio Requirement or Studio Elective. Satisfies an Elective for the Center for Media Culture and the Center for Word, Text, and Image.

IN-220-1—S. Ellis/S. Garfinkel
Learning as Public Art
3 UNITS

There are a limited number of seats in the course available for students who wish to satisfy the Humanities Core B requirement through this team-taught seminar. Students interested in this particular option must contact the instructors in advance.Permission will be granted on a case-by-case basis.

The Enlightenment was founded on a belief in the educability of all subjects or citizens: get critical knowledge to the people and they will use it to improve the quality of life for everyone. Since the time of Diderot's Encyclopedia project in the 18th century, the West has struggled with how to make learning public and inclusive. Who is to be educated and how has been contested for some 200 years even as a shared faith in the transformative power of education has remained strong.

What can we gain by rethinking the subjectivity or identity of "artist" through historically contested notions of learning and mentoring? How is art a production and dissemination of ideas? What would it take to fulfill Immanuel Kant's original Enlightenment provocation, *Sapere Aude—Dare to Know!?* And how do we get from the known to the unknown?

The seminar has two agendas. First, give historical depth to the present moment by examining past and present theories and practices of education. Second, from that deepened understanding and reflection, make art—interventions and images that offer new insights and move us beyond easy binaries, sentimentality, and nostalgia.

New Course Format: Take a Liberal Arts seminar and a studio tutorial together. Have a forum to explore connections between your studio and non-studio work. Have the time to investigate a topic in greater depth and through multiple forms of thought. Open to undergraduate and graduate students. Satisfies Liberal Arts Elective and Studio Elective if taken concurrently (IN 220-1/IN 380-1). Students are encouraged to enroll in both courses.

IN-220-2—C. Boone
Voices Make Sounds
3 UNITS

Humans have made art with their voices at least as long as they have made art with their hands; there certainly were vocal equivalents to the cave paintings at Lascaux, we simply don't know how they sounded. In our own time, vocal utterances and sounds of all sorts have been significant to artists from a wide variety of disciplines. In work from Wassily Kandinsky and Kurt Schwitters to that of Gertrude Stein and Leslie Scalapino, vocal compositions (yes, some of them called poems) form critical cores. While looking into this and much more recent work, developing readings and performances of it, and examining it in relation to other creative endeavors, class participants will take off in new directions to create their own vocal/sound compositions. These may be solo or ensemble pieces meant for live performance, works meant to come from loudspeakers, or works combined with other media such as film, video, or installation, to name but three possibilities. This studio course will provide opportunities to work in time-based media, performance not least of all.

Satisfies a Major Studio Requirement or Studio Elective.

IN-380-1—S. Ellis/S. Garfinkel
Interdisciplinary Tutorial
3 UNITS

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies a Major Studio Requirement or Studio Elective.
New Course Format: Take a Liberal Arts seminar and a studio tutorial together. Have a forum to explore connections between your studio and non-studio work. Have the time to investigate a topic in greater depth and through multiple forms of thought. Open to undergraduate and graduate students. Satisfies Liberal Arts Elective and Elective Studio if taken concurrently (IN 380-1/ IN 220-1). Students are encouraged to enroll in both courses.

IN-390-1—S. Olmsted
IN-390-2—C. Villa
Senior Seminar
3 UNITS

Prerequisite: Senior standing or portfolio review

This course provides an opportunity for seminar format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an on-going critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.

Satisfies a requirement for all graduating seniors.

IN-398
Directed Study
1–6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies a Major Studio Requirement or Studio Elective.

JUNIOR SEMESTER OF INDEPENDENT STUDY

Academically outstanding undergraduates in their junior year may propose an Independent Study project of one semester in length, to be undertaken away from the Bay Area. Independent Study projects will be subject to the approval of the Registrar, a studio faculty sponsor, and the Dean of Academic Affairs. A liberal arts component requires an additional proposal. Independent Study credit shall not exceed twelve (12) semester units for studio credit and shall not exceed three (3) semester units in liberal arts. The total studio and liberal arts credit allowable for Independent Study shall not exceed fifteen (15) units.

Only one semester or one summer session of Independent Study shall be allowed for any student.

MOBILITY EXCHANGE PROGRAM

IN-393
Mobility Exchange

The Mobility Exchange program offers undergraduate students in their junior year the opportunity to participate in a one-semester exchange with an institution in the United States, Canada, Europe, or Japan. All programs operate on a space available basis. Full credit for 15 units is given for satisfactory work. Consult the Student Handbook for further details regarding the program and contact the Student Affairs Office for application materials.

Satisfies 3 units of Liberal Arts Elective and 12 units of Major/ Studio Elective Requirement depending upon the institution and courses successfully completed. See the academic advisor regarding your specific requirements needed for graduation.

NEW GENRES

NG-101-1—J. Miller
New Genres I
3 UNITS

This course is an introduction to the conceptual methods of New Genres, which is not a medium or material-specific discipline but rather an approach or an attitude towards visual thinking and expression. New Genres includes time-based media, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio class encourages the thoughtful engagement of complex ideas through visual means.

Satisfies New Genres Requirement or Studio Elective for Non-New Genres Majors.

NG-111-1—M.C. Schmidt
Technical Workshop
3 UNITS

for students who work in New Genres. Topics can range from drywall to digital video, sound acquisition for video work and sound art, lighting for video and installation, and more as needed. Instruction and assistance for projects currently in development will be provided. The emphasis will be on "how to," and will provide time for training on hardware (microphones, portable and fixed audio recording systems, lighting instruments, flags, reflectors, diffusion devices, video cameras, and digital image acquisition, scanners, etc.), and software (FinalCutPro, ProTools, Digital Performer MaxMSP, Jitter), and the methodology for finding the solutions to practical problems..

NG-141-1—S. Grace
Issues/Contemporary Artists
3 UNITS

This course is an investigation of contemporary issues relevant to the development of conceptual art (performance, installation, video, body art, etc.). Through lecture, video, visiting artists, and writers, the class will investigate critical theory as it relates to contemporary art practice.

Satisfies New Genres Art History Requirement or Art History Elective for Non-New Genres Majors.

NG-201-1—T. Donnelly
New Genres II
3 UNITS

Prerequisite: NG-101 or instructor permission

This course is the continuation of ideas and foundations begun in New Genres I. New Genres II is primarily designed for new genres students at this advanced level, but students from other disciplines are welcome pending instructor permission or completion of the prerequisite.

Satisfies New Genres Requirement or Studio Elective for Non-New Genres Majors.

NG-201-2—K. Boadwee
New Genres II
3 UNITS

Prerequisite: NG-101 or instructor permission

New Genres II is a continued investigation of "conceptualism" and conceptual strategies as covered in the prerequisite to this course. This section will place some emphasis (though by no means exclusively) on the body and performative modes of working. Students in this course will begin to demonstrate independent thinking in their own practices and to rely less on teacher initiated assignments. Through exposure to historical materials, contemporary practice, and a rigorous critique process we will examine thinking and making modes that fall outside of the traditional confines of 2D and 3D works. The production/critique process will be fast paced in an effort to encourage students to become less attached to materials and process and more invested in thought. While our dialogue and materials are not at all restricted, modes of production that will readily lend themselves to our purpose here may include video, photography, performance, digital media, drawing, and installation.

Students in this course will also be required to participate in a group project that will be designed by the instructor. This project will be performative in nature but will also incorporate the use of digital media in its production and presentation. The purpose of this project is to foster the notion of the "artistic community" among fellow students and to engender a sense of the artistic experience as it transcends the Self.

Satisfies New Genres Requirement or Elective Studio for Non-New Genres Majors.

NG-204-1—B. Linder
Installation Art
3 UNITS

Prerequisite: NG-101 or NG-201 or instructor permission.

This course is suggested for students who wish to include the specifics of time and place in their object making, or for those already working in time-based activities, to provide an opportunity to objectify and site those actions and to develop strategies for constructing space and experiences. To paraphrase Lawrence Weiner, we will examine the weight, length, breadth, sound, and smell of it all. Students may work in any medium including that of their major or in materials suggested by or indigenous to specific sites. Group critiques will address issues of form versus content, strategy versus intuition, presence versus absence, equilibrium, viewer engagement, and relevance. Students may have an opportunity to realize projects at Queens Nails Annex, an artist-run space in the Mission District.

Satisfies New Genres Installation Distribution Requirement or Studio Elective for Non-New Genres Majors

NG-206-1—T. Labat
Performance Documentation, Photoworks
3 UNITS

Prerequisite: NG-101 or NG-201 or instructor permission.

Photography has played a major role in the development of conceptual and performance art, and it has gone beyond just the mere document. Today photography is used widely by contemporary artists in the creation of conceptually based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. This class is not aimed at addressing technical or darkroom issues or conventions of photography, but the use of the still camera as a tool for idea-based image making. Inclusive of all approaches, scale, execution, and technique, the students will be challenged to address in critiques all aspects of their decision-making process. This is a combination seminar/critique class with regular lectures on the historical developments of the role of photography in performance and conceptual art.

Satisfies New Genres Requirement or Studio Elective for Non-New Genres Majors.

NG-220-1—M.C. Schmidt
Music
3 UNITS

Prerequisite: One 100- or 200-level New Genres course or instructor permission

In this course with M.C. Schmidt of Matmos, students will be exposed to a wide range of topics, including silence, hitting things to make sound, making sound with one's voice and body, improvisation, recording, editing recordings into listenable "music," and the history of these activities. A secondary focus will be electronic music: basic analog synthesis, digital synthesis, sampling: collecting sounds from the world and the media, and editing the results into listenable "music," and the history of this approach.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

NG-220-3—T. Labat/C. Villa
Private and Public Practice/
The Corner Store Project (Same as PA-220-3)
3 UNITS

Prerequisite: One 100 or 200 painting or new genres course

This course is a bridge and collaboration between the Center for Public Practice, the New Genres Department, and the Painting Department. New Genres and Painting students are particularly encouraged to take this class. This course provides intermediate and advanced instruction in Painting. Students will be expected to be working toward a personal vision and a deeper understanding of the ideas, content, and concepts that inform their work. This course is also an introduction to the conceptual methods of New Genres, which is not a medium or material-specific discipline but rather an approach or an attitude towards visual thinking and expression. It is not limited to any single configuration or vocabulary of art. This studio class encourages the thoughtful engagement of complex ideas through visual means.

The Center for Public Practice takes public spaces as its studio. Students develop ways of thinking about cities, as they explore and develop a broad range of strategies for working with the environment. Cities can be thought of as systems of infrastructure, as networks of exchange, and as communities of people. Students will consider the social context of collaborations, social encounters, and public actions and activities.

The Corner Store Project
Besides weekly critiques and discussions of students' work, the class will participate in and create a public art project: "The Corner Store Project." The corner store is an essential part of the fabric of the neighborhood/community. Stop 'n Shop, on the corner of 26th and Mission Street will be our public studio. The class will design and execute a mural for the outside of the store facing Mission Street. The class will collaborate and create a temporary collective for the duration of the semester to work with the two brothers (from

Palestine) who own the store. Every aspect of the project will be documented and addressed, from the inside to the outside to the relationship of the corner store to the community, video artists, writers, and anyone interested in social space should be interested in this opportunity to work together with painters on this project. A document (DVD, brochure, etc.) will be produced. There is a $35 materials fee for this course.

Satisfies Painting Elective or Studio Elective for Non-Painting Majors, New Genres Elective or Studio Elective for Non-New Genres Majors.

NG-250-1—J. Morales
Visiting Artist Studio: Puro Punk
3 UNITS

Prerequisite: NG-101 or instructor permission

This class will explore the art, history, and politics of punk rock, as well as "rock" culture as an influence in contemporary art. The class will look at the global phenomena of punk rock in Asia, Mexico, and the US with emphasis on the Bay Area through guest lectures by filmmakers, historians, and visual artists. This class will also explore the connections and influence of rock in graphic design, graffiti, film, skateboarding, public art, and in the work of contemporary artists. The studio component is to develop a series of music videos for Bay Area rock bands. The class will also have a launch party and organize a rock show at a venue to be determined in San Francisco. Visiting artists and lectures will include: musicians, punk rock historians, film makers, photographers, and writers.

Satisfies New Genres Elective or Studio Elective for Non-New Genres Majors.

NG-307-1—J. Miller
Advanced Projects
3 UNITS

Prerequisite: Instructor permission; portfolio reviews will take place at first class meeting

This course is intended for upper-level undergraduates and graduate students who are working within expanded forms such as installation, video and sound work, performance, social sculpture, and photography. Its purpose is to allow selected students to concentrate on a limited number of projects over the semester. Students enrolled in this course are expected to work independently, to define their own projects, and to realize goals that they have established. The class structure combines the attributes of a theory seminar (assigned readings accompanied by discussion), a studio class (working on projects), and a critique seminar (discussions centered around work). Field trips and visiting scholars and artists will also provide an important part of the curriculum.

Satisfies New Genres Installation Distribution Requirement, Video Distribution Requirement, New Genres Elective or Studio Elective for Non-New Genres Majors.

NG-310-1—F. Dulzaides
Advanced Video
3 UNITS

Prerequisites: NG-101 and NG-110 or instructor permission

This is an intensive class for students to further develop their work in video. A seminar/workshop with critiques, guests, and regular screenings of works by contemporary artists addressing narrative issues both linear and non-linear through installation, conceptual, or performance based works that use video as a documenting tool. This class is inclusive of all styles of working, from short pieces and "sketches" for installations and site specific works that develop from ideas to production to post-production over the period of the semester.

Satisfies New Genres Video Distribution Requirement, New Genres Elective or Studio Elective for Non-New Genres Majors.

NG-380-1—D. Hall
Undergraduate Tutorial
3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies New Genres Elective or Studio Elective for Non-New Genres Majors.

NG-398
Directed Study
1–6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies New Genres Elective or Studio Elective for Non-New Genres Majors.

PAINTING

Painting I & II
PA-120-1—C. Goldman
PA-120-2—J. Morgan
3 UNITS

This course combines beginning and intermediate instruction in painting. The specific focus of the course will depend on the instructor and will vary from semester to semester. There is a $35 materials fee for this course.

Satisfies Painting Requirement or Studio Elective for Non-Painting Majors.

Painting II & III
PA-200-1—D. Crumpler
PA-200-2—B. Reichman
PA-200-3—B. McGaw
3 UNITS

Prerequisite: 6 units in beginning painting

This course provides intermediate and advanced instruction in painting. Students will be expected to be working toward a personal vision and a deeper understanding of the ideas, content, and concepts that inform their work. The specific content and focus of the course will be determined by the instructor. There is a $35 materials fee for this course.

Satisfies Painting Requirement or Studio Elective for Non-Painting Majors.

PA-220-1—P. Klein
The Painted Mind
3 UNITS

Prerequisite: One 100 or 200 painting course.

This class was designed for students with an interest in working with the subconscious as a tool in their artwork and an interest in the subject of psychology and art.

There is something magical about the visual diary created from our haphazard drawings on napkins while in cafes, the offhand mark-making created on the margins of class notes and the drawings that seem to produce themselves, the pre-conscious thought in our sketchbooks and journals. The above exists within the centuries-old genre of automatic drawing and stream of consciousness painting. Doodles, scribbles, twisted or interconnected lines, whether in drawing or painting, permit the subconscious mind to suggest itself to the conscious mind. Both vehicles are very useful in the development of personal iconography and content. Automatic drawing and stream of consciousness painting document moments in time that intersect a painters personal experience with the culture they are living within. It often gives artists a clearer understanding of the point of view in their work. Students can use the information from these explorations directly to create finished work, rework their automatic pieces to support a more concrete aesthetic, or directly reproduce original parts and pieces to support a separate idea, but finished work is required. Readings may include: Alice Miller's *The Untouched Key, Tracing Childhood Trauma in Creativity and Destruction;* Marion Milner's writings on symbolism in *The Suppressed Madness of Sane Men;* Itten's color theory writings on intuitive color; *The Journal of Eugene Delacroix;* Paul Klee's diaries; *The Diary of Frieda Kahlo,* and Mark Salzman's *True Notebooks.* There is a $35 materials fee for this course.

Satisfies Painting Elective or Studio Elective for Non-Painting Majors.

PA-220-2—M. Van Proyen
Digital Painting
3 UNITS

This course will focus on the capabilities of various imaging software packages working in combination with a large-format printer to output directly onto pre-primed canvas, which may then be stretched and painted upon using a variety of traditional media and techniques. The goal of working in this way will be to discover how advanced technology can facilitate, amplify, and contribute to the development of an individually painting-oriented artistic practice. Students will need no previous computer experience to take this class, which will provide introduction to bitmap, vector, and 3-D imaging strategies. A lab fee of $35 will be required to cover the cost of purchasing specially treated canvas and pigment-based printer ink.

Satisfies Painting Elective or Studio Elective for Non-Painting Majors.

PA-220-3—C. Villa/T. Labat
Private and Public Practice/ The Corner Store Project (Same as NG 220-3)
3 UNITS

Prerequisite: One 100 or 200 painting or new genres course

This course is a bridge and collaboration between the Center for Public Practice, the New Genres Department, and the Painting Department. New Genres and Painting students are particularly encouraged to take this class. This course provides intermediate and advanced instruction in Painting. Students will be expected to be working toward a personal vision and a deeper understanding of the ideas, content, and concepts that inform their work. This course is also an introduction to the conceptual methods of New Genres, which is not a medium or material-specific discipline but rather an approach or an attitude towards visual thinking and expression. It is not limited to any single configuration or vocabulary of art. This studio class encourages the thoughtful engagement of complex ideas through visual means.

The Center for Public Practice takes public spaces as its studio. Students develop ways of thinking about cities, as they explore and develop a broad range of strategies

for working with the environment. Cities can be thought of as systems of infrastructure, as networks of exchange, and as communities of people. Students will consider the social context of collaborations, social encounters, and public actions and activities.

The Corner Store Project
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Satisfies Painting Elective or Studio Elective for Non-Painting Majors, New Genres Elective or Studio Elective for Non-New Genres Majors.

PA-300-1—F. McCormack
Undergraduate Studio Seminar
3 UNITS

Prerequisite: 3 to 6 units of painting

This course consists of weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles.

Satisfies Senior Seminar Requirement, Painting Elective or Elective Studio for Non-Painting Majors.

PA-380-1—J. Morgan
PA-380-2—C. Mitchell-Dayton
PA-380-3—C. Villa
PA-380-4—A. Ellingson
Undergraduate Tutorial
3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Painting Elective or Studio Elective for Non-Painting Majors.

PA-398
Directed Study
1–6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies Painting Elective or Studio Elective for Non-Painting Majors.

PHOTOGRAPHY

PH-101-1—M. Wessel
Photography I
3 UNITS

This course addresses the primary aspects of photography in a relationship to aesthetic development. Light, time, camera, lens, and development of film and paper is stressed in an environment of rigorous laboratory work. Students who believe themselves sufficiently experienced to request a waiver of the PH-101 course content may present a portfolio of 20 prints of their own recent work demonstrating a competence in the medium. In addition, a technical test is required. For such a waiver, see the manager of the Photography Department. to arrange a time for testing, after which a determination based upon the test and print portfolio will be made as to whether the course may be waived. There is a $35 materials fee for this course.

Satisfies Photography Requirement or Studio Elective for Non-Photography Majors.

PH-102-1—S. Hays
Materials and Methods
3 UNITS

Prerequisite: PH-101 or equivalent

Materials and Methods brings together methods related to the chemical and optical processes used in camera-less, traditional, and alternative imaging. It is designed to give the student learned knowledge of historical and modern, light-sensitive media such as Vandyke, cyanotype, and other silver-salt based emulsions, while experimenting with photography's physical properties in relationship to a variety of surfaces (papers, woods, textiles, metals, and glass). Lecture presentations and lab techniques cover topics to

be explored in four short assignments. Final projects, conceived by each student, achieve a creative, self-reflexive path between process and image in 2D or 3D forms. There is a $35 materials fee for this course.

Satisfies Photography Technical Distribution Requirement and Photography Elective, or Studio Elective for Non-Photography Majors.

PH-110-1—T. Sempere
Understanding Photography
3 UNITS

Prerequisite: PH-101 or equivalent

This course expands basic skills and is intended to develop a practice of photography that balances craft (doing) and idea (creative problem solving).

Through a series of progressive exercises, the student will investigate inherent characteristics of the medium, determine what makes a well-formed image, how images work with each other, and how selections of images develop into coherent groups. Students will also critically evaluate the individual creative process as it relates to a larger dialogue with the continuum of photographic history.

Satisfies Photography Requirement or Studio Elective for Non-Photography Majors.

PH-111-1—M. Creedon/J. Demerrit
Digital Book: Technical Workshop
3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

This course incorporates traditional book binding principles with modern digital fine art printing skills that help students learn how to create fine art limited edition books of their art work. Basic book construction is explored along with a variety of bookbinding materials. By juxtaposing images with words in the form of a limited edition fine art book, students can expect to fine tune the intention and meaning of their art work. Learning the skills available in the new digital medium allows students to work in Photoshop CS from digital image files specifically designed, storyboarded, sequenced, edited, and printed in Photoshop CS and InDesign. A color managed ICC profiled workflow is taught to ensure the finest monitor to print color and black and white output on rag paper, canvas, transparency film, silk, lustre, matte, or glossy substrates using archival pigment inks. Scanning and printing skills are explored in depth along with page layout and creative page design. Basic Macintosh computer skills are necessary though no prior knowledge of image or page editing software is required. The most important element for each student is to have a collection of images in either black and white or color, and the desire to amplify and refine their content through the creation of limited edition fine art books. There is a $150 materials fee for this course.

Satisfies Photography Technical Distribution Requirement and Photography Elective, or Studio Elective for Non-Photography Majors. Satisfies an Elective for the Center for Word, Text, and Image.

PH-112- 1—J. Fulton
Color Photography: Color, Text and Material in Photographic Expression
3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

This newly designed study of color is an updated and refined basic introduction to the use of color in the medium of photography. One will learn to print and use color in a photograph, yet this is made more complex by combining it with the rigor of adding both text and material to created images. This is a technical class with the overtone of assignments related to the use of text as well as color to enhance or emphasize a point of view.

Focus will be placed on printing the color negative. Aspects of color theory, filtration, and comparison of the digital VS analogue image will be demonstrated and employed. Assignments will be given as technical exercises to learn color principles while other tasks will exemplify the use of words and/or materials added to the image. There is a $250 materials fee for this course; lab work and attendance are crucial to the success of this class.

Satisfies Photography Technical Distribution Requirement and Photography Elective or Studio Elective for Non-Photography Majors. Satisfies an Elective for the Center for Word, Text, and Image.

PH-115- 1, M. Kibbey
View Camera: Traditional, Non-Traditional
3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

The view camera represents the basic truths of photography and is essential to a well-rounded photographic education. It is suited to some individuals wishing to realize the 'purity' of the medium. Its characteristics of detail and full control over the visual image become an essential aspect of one's personal vision.

Satisfies Photography Technical Distribution Requirement and Photography Elective or Studio Elective for Non-Photography Majors.

PH-116- 1—M. Kibbey
Elements of Lighting: Architecture Big and Small
3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

We will explore the stories told by our homes, workplaces, and other architecture that shapes our lives. We will also examine the way people and objects occupy their spaces. There will be an opportunity to create and photograph installations and still-lifes. The technical topics will include interior and exterior photography using mixed lighting, ambient and artificial lighting, environmental portraiture, small architecture, (still life) photography and lighting, as well as related topics of interest.

Satisfies Photography Technical Distribution Requirement and Photography Elective or Studio Elective for Non-Photography Majors.

PH-117- 1—L. Connor
Photo Seminar: Editing and Sequencing
3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

In this course students need to have a well defined and sizable body of work, and work in progress, which they will tackle and wrestle into submission. We will explore various ways to achieve effective sequence presentations. We will work with both print and slide presentation. The class will start out with a few short exercises to become familiar with different types of sequencing—narrative, documentary, and poetic. We will edit and construct both short and long sequences. We will meet most weeks as a class but there will be individual meetings scheduled as well. The final project will consist of a portfolio of well crafted and beautifully sequenced work.

Satisfies Concept Distribution Requirement for Photography Majors. Satisfies Photography Elective or Studio Elective for Non-Photography Majors.

PH-141-1—T. Sempere/S. Hays
History of Photography II: Now
3 UNITS

This history seminar will introduce a rich range of voices and perspectives addressing how photography has been used both inside and outside the frame in contemporary culture. Social identity, ethnic studies, feminism, sex and gender issues, the very nature of how we image and imagine ourselves is a part of recent photography history. How artists have responded to the challenges of a technological climate from digital imaging to genetic engineering has also, once again, brought to the forefront questions of truth and veracity. As our collective relation to nature shifts, the very definitions of the urban and the rural landscape are also in flux.

These, and other topical issues, will be addressed through exchange with guest artists and discussion of critical readings in order to provide an understanding of how recent photography has responded both in the broader public domain and that of fine arts.

Satisfies Photography Art History Requirement or Art History Elective.

PH-204-1—M. Poli
Fragments of Contemporary Urban Life
3 UNITS

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141

Over the past 100 years Modernism has had a profound impact on constructing and defining urban space. This course will explore current and historical perceptions and representations of the urban experience with regard to artistic production. A wide range of work from contemporary as well as historic practices will address the urban experience in ways that examine personal, cultural, and social identities within the urban setting as well as the delineation between public and private space. The student, besides working on their own project, which can range from private/intimate space as in self-portraiture to public spaces and anything in between, will be exposed to the meandering life of the city. We will have site-specific experiences in different areas of the city, further developing our insight into the complexities of the urban fabric.

Each student will establish imaginary perimeters within the city where they will explore and develop a body of work based on their interests and experiences in that area. Although the work will be individual in concept and approach the class will collectively present their ideas as visual fragments of urban life for the final group exhibition. The development and exchange of ideas through individual and group critique, visual presentations, readings, discussions, and field trips will provide a foundation for individual exploration. It is a requirement that the student keeps a journal/note book from the beginning to the end of the course. This course is geared toward preparing for a traveling exhibition and exchange (International). There is a $100 materials fee for this course to cover shipping expenses.

Satisfies Photography Concept Distribution Requirement and Photography Elective or Studio Elective for Non-Photography Majors

PH-215-1—L. Connor
Direction/Inspiration
3 UNITS

Prerequisite: One 100 or 200 level photography course

This photographic class is designed for advanced and intermediate students. Students will be asked to define a project that they will work on for the semester. We will review and discuss each student's work in a way that leads to a wider circle of ideas and precedents in art and culture. For instance, if someone is involved with self-portraiture, we will discuss the genre to help develop useful and pertinent resources that might lead to inspiration. Not only throughout the history of photography, but in the history of art, we might discuss for instance, the individual and cultural issues that shape identity and its representation. The goal of this class is to have students recognize that they are producing work that is simultaneously unique to them, but also part of a very long genealogy of expression.

Besides the student's work in progress, students will be required to research other subjects and artists pertinent to their work. Each student will present a slide presentation of their research to the class and we will have some moderate reading. A portfolio review for entrance to the class will be conducted during our first meeting; everyone must bring examples of their work. This is to guarantee that the work of all of the students in the class is at a high enough level to sustain an in-depth project for the semester.

Satisfies a Concept Distribution Requirement for Photography Majors. Satisfies Photography Elective or Studio Elective for Non-Photography Majors.

PH-220-1—J. Fulton
Digital Photography II
3 UNITS

Prerequisite: One 100 or 200 level photography course

This course is the second part of the new required digital curriculum concentration on the production of high quality imagery in both black and white and color. Adobe Photoshop, Adobe InDesign, and Apple's iPhoto will be used. Assignments given will relate more to introduction of the above programs as the importance will be placed on pure photography but based singularly within the realm of digital imaging and reproduction. Emphasis will be placed on creation of a finished product in the computer so that virtually ALL final printing will be of excellent quality. Advanced scanning of negative, positive, and flat materials will be within the assignments which will be viewed by stressing the traditional critique of the photographic image. To enter this course, one must own a digital camera capable of creating RAW files with a minimum of 6 mega-pixels. There is a $35 materials fee for this course.

Satisfies a Photography Requirement for Photography Majors. Satisfies Photography Elective or Studio Elective for Non-Photography Majors.

PH-220-2—R. Skrivanek
The Portrait
3 UNITS

Prerequisite: One 100 or 200 level photography course

This course is an introduction to portraiture. Through assignments, participants will experiment with different approaches to portraiture, will learn various techniques, and will engage in critiques and discussions. Slide presentations about portraiture and its historical role next to other media will place photographic portrait into historical perspective with drawing, painting, or caricature. Class is open to students working in black and white, color, or digital photography. Thorough technical knowledge of your process is required.

Satisfies a Concept Distribution Requirement for Photography Majors. Satisfies Photography Elective or Studio Elective for Non-Photography Majors.

PH-220-3—A. Chamberlain
Surveillance/Beneath the Surface: New Imaging Technologies in Contemporary Culture
3 UNITS

Prerequisite: One 100 or 200 level photography course

This class will engage in the exploration of current surveillance technologies and their impact of contemporary culture as well as their development as tools for artists. From medical imaging (CT scans, MRIs, Xrays, Pet scans) ever more sophisticated ways of viewing into the body have been developed. At the same time the use of cameras is playing an increased role in policing public space and reshaping our ideas about what is public and what is private. All of these technologies are redefining our relation to what is public and private; as well as what is inside or out. We will visit sites where these technologies are used, read texts about this work, and generate work in response to these technologies.

Satisfies a Concept Distribution Requirement for Photography Majors. Satisfies Photography Elective or Studio Elective for Non-Photography Majors.

PH-250-1—S. Hays
Visiting Artist Studio: Embodied Camera
3 UNITS

Prerequisites: PH-101 or equivalent (PH 102 a plus), PH-110, and PH-140 or PH-141

In the photograph, the event is never transcended for the sake of something else: the photograph always leads the corpus I need back to the body I see; it is the absolute. —Roland Barthes

Perceptual differences of methodology have historically kept the sciences apart from artistic practice. However, artists and scientists who inquire self-reflexively, "How am I observing?" and "What is doing the observing?" probe the edges of this

boundary line in a conscious, humanistic way, transforming the issues of methodology to forming a serious biological question: What is the Tri-Cameral-Brain doing? Embodied Camera investigates the original human camera, the Triune Brain. It tracks a wide range of syntactical, technological devices that may be employed to visually express artistic conceptual notions or scientific discoveries.

The camera, used by the artist as a mechanical device, most often serves as an extension of the human body's ability to see and preserve memories. In science its use is in making visible the invisible structures and cellular forms of the body. Selected readings and discussion will illuminate how photography's technical processes have recorded the interplay of verbal and visual communication between subject and object since its invention. We'll look at contemporary projects by artists whose intuitions are bound visually from experiential forms of observation—embodiment, containment, and interiority versus the hegemony of ocular vision which "progress" in technology has brought. In its scientific uses, we will look to new imaging technology (for example, uses of scanning and digital recording devices) used particularly in medical practice for examination of the body. Students, while discerning a corporeal understanding of photography, will keep a research journal as their repository for ideas and potential projects. By juxtaposing and tracing the relationships between body and camera, the artist tempers a stance between the physical body (experiential practice) and mind (scanning of systems and theories).

Satisfies a Concept Distribution Requirement for Photography Majors. Satisfies Photography Elective or Studio Elective for Non-Photography Majors.

PH-301-1—J. Priola
Strategies of Presentation
3 UNITS

Prerequisite: Junior standing

This course addresses the practical and conceptual aspects of presentation for a series, a body of work, or individual works. For example, through specific focused exercises involving scale or installation a student learns the hands on experience of using some conventions and challenging others. Students go beyond basic understanding to develop a fundamental and deeper grasp of the ways in which work can and does communicate through presentation. The course also addresses the possibilities of revising work for multiple solutions of exhibition, performance, or intermediate formats.

Satisfies Concept Distribution Requirement for Photography Majors. Satisfies Photography Elective or Studio Elective for on-Photography Majors.

PH-380-1—L. Connor
Undergraduate Tutorial
3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

May satisfy Technical or Concept Distribution Requirement for Photography Majors. Satisfies Photography Elective or Studio Elective for Non-Photography Majors.

PH-381-1—H. Wessel
Special Projects
3 UNITS

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141; or instructor permission

Each student is expected to present a proposal outlining the nature of the project and goals for the semester. Students meet individually with the instructor.

May satisfy Technical or Concept Distribution Requirement for Photography Majors. Refer to the Course Description Supplement. Satisfies Photography Elective or Studio Elective for Non-Photography Majors

PH-391-1—H. Wessel
Senior Review
3 UNITS

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141; or instructor permission

This is an exit or 'capstone' class configured for the student to coalesce, define, and be prepared to take their work into the larger arena of the 'real' world, or matriculate into a graduate program. This is a class for culminating projects and to prepare for a professional life.

Satisfies Photography Requirement or Studio Elective for Non-Photography Majors.

PH-398
Directed Study
1–6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

May satisfy Technical or Concept Distribution Requirement for Photography Majors. Refer to the Course Description Supplement. Satisfies Photography Elective or Studio Elective for Non-Photography Majors.

PRINTMAKING

PR-100-1—S. Olmsted
Introduction to Printmaking
3 UNITS

Both technical and conceptual in nature, this beginning level course is intended to introduce printmaking's core technologies to artists who have had limited exposure to printmaking. The course objective is to build a foundation so that personal issues and imagery can be pursued in depth more successfully in other courses.

This course introduces these ideas through two of printmaking's technologies—relief print and intaglio. In relief, the ink is printed from the surface of a matrix, and intaglio's ink is printed from the grooves below its surface. A woodcut is a relief print, an etching is an intaglio, and a collograph combines these two technologies. The basic processes used to make and print a woodcut, etching, and collograph will be demonstrated and practiced. There is a $35 materials fee for this course.

Satisfies Printmaking Requirement and Studio Elective for Non-Printmaking Majors.

PR-140-1—R. Johnson
History of Printmaking
3 UNITS

Presentation and discussion of original works in the collection of the Achenbach Foundation for the Graphic Arts (at California Palace of the Legion of Honor), from 15th century prints through contemporary examples of experimental printmaking. Works of such major figures as Durer, Rembrandt, Goya, Hokusai, Hiroshige, Toulouse-Lautrec, and Picasso are studied in depth. The course stresses both technique and creativity.
Note: Class meets at the Achenbach Foundation, California Palace of the Legion of Honor, Lincoln Park, 100 34th Avenue, San Francisco.

Satisfies Printmaking Art History Requirement of Art History Elective.

PR-202-1—T. Berry
Etching I & II
3 UNITS

Prerequisite: PR-101 or equivalent

Through demonstration and class participation, students continue their exploration of the medium of intaglio. Various methods of making plates as well as collaborative projects will be encouraged. Students will use the information acquired in intaglio to create a print portfolio, installation, or individual prints exhibited as a series. Individual and group critiques are included. There is a $35 materials fee for this course. Satisfies Printmaking Elective or Studio Elective for Non-Printmaking Majors.

PR-203-1—D. Sywulak
Photogravure
3 UNITS

This course will provide students the opportunity to photographically reproduce an image onto a copper plate so that it can be etched and hand-printed in ink on high quality rag paper. Through demonstrations and hands-on darkroom and studio work, students will learn how to enlarge their black and white negatives to produce a half-tone positive, expose it onto a hand-sensitized piece of gelatin, adhere and develop the image onto a plate, etch it, and finally hand-wipe and print it as a multiple. Darkroom manipulation as well as exploration of added intaglio techniques will be encouraged. Individual and group discussions and critiques will be scheduled. This course is an excellent precursor to learning photogravure. There is a $35 materials fee for this course.

Satisfies Printmaking Elective or Studio Elective for Non-Printmaking Majors.

PR-207-1—C. Hobson
Artists' Books/Evolving Books
3 UNITS

Prerequisites: PR-106 or instructor permission

This class looks at the qualities of books that have the potential for creative expression beyond the typical notion of a book. Building on characteristics such as the potential for storytelling, performance, and unique methods of display, the class will examine the relationship between word and image, and the impact that materials and media can have on an artistic outcome. Guest artists and field trips will be important components to this course.

Satisfies Printmaking Elective or Studio Elective for Non-Printmaking Majors. Satisfies and Elective for the Center for Word, Text, and Image.

PR-220-1—T. Berry
Multiplicity
3 UNITS

Prerequisite: One 100 or 200 level printmaking course

Traditional technologies in printmaking were developed as a direct reaction to the need for more widespread distribution of information. Individual approaches developed as artists engaged these technologies and began to emphasize their individual attributes as a means of expression, nevertheless, still paying homage to their primary property—the ability to reflect "multiplicity."

Contemporary artists are now examining these individual attributes as part of a larger language and are concerned with how they can be combined with other media and how their individual characteristics can best conceptually represent their ideas and concerns.

In this class contemporary issues in printmaking will be examined through the use of a two-fold approach. The first section of the semester will involve and examination of the history and evolution of these issues. Slides, articles, and discussions will be our primary avenues of investigation. During this section, class participants will be developing a proposal for an extended studio project reflecting these new definitions of printmaking. Class participants will then begin to execute these projects. Class time will then be spent on individual and class critiques (at least two each) of these projects as they develop. Other readings will also be introduced and at least one press visit will also occur during the second half of the semester. The final two days of the semester will involve every class member presenting their finished project for the final critique.

Satisfies Printmaking Elective or Studio Elective for Non-Printmaking Majors.

PR-398
Directed Study
1–6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies Printmaking Elective or Studio Elective for Non-Printmaking Majors.

SCULPTURE

SC-103-1—J. Roloff
3D Strategies II: Ceramic Sculpture
3 UNITS

Prerequisite: Core or equivalent, can be taken concurrently with Sculpture 101 or 140.

Students will use a range of processes to investigate issues in sculpture and ceramics. Instruction in basic ceramic construction, casting, and glazing are part of the technical foundation for this course. This class emphasizes basic ceramic and sculpture methodologies, an introduction to the language of materials and space, creative problem-solving, as well as narrative, formal, and conceptual issues of sculpture, including issues of authorship, original/copy, replication, and design that are operative in the attributions of meaning to the things we make. This class is part of the foundation for further courses and explorations in sculpture, installation, and mixed-media work. Information about contemporary sculpture and ceramics in the form of slides and video will also be presented. There is a $35 materials fee for this course.

Satisfies Sculpture Requirement and Studio Elective for Non-Sculpture Majors.

SC-140-1—R. Berger
History of Sculpture
3 UNITS

Prerequisite: Contemporary Practices or equivalent

This course covers the significance of art making, concentrating on sculpture, in various cultures throughout history, with emphasis on the period from the Renaissance through the 20th century. Because art history can be a tool for making art in the studio, SC-140 will help students develop a solid historical context, which can then become a resource for their own art making.

Satisfies Sculpture Art History Requirement or Art History Requirement for Non-Sculpture Majors.

SC-190-1—Kinmont
Sculpture Seminar: The Third Sculpture
3 UNITS

Prerequisite: Contemporary Practices or equivalent; can be taken concurrently with Sculpture 101, 103, or 140

The Third Sculpture is a special topic seminar that will be an investigation of spaces in-between. Students will be expected to conduct interactive projects in non-art spaces; discuss issues of value and ethics; write short papers; participate in class publications; and conduct research.

Satisfies Sculpture Elective and Studio Elective for Non-Sculpture Majors.

SC-220-1—I. McDonald
Interior Interventions: Artists Design and Redesign Everyday Objects for Living (same as DT-220-1)
3 UNITS

Prerequisite: One beginning class in any of the major departments, or consent of the instructor

Interior Interventions takes a critical look at design culture and the everyday objects that make up our interior living environments. From industrial design to environmental design, Interior Interventions will begin to identify relationships between cultural identity and design identity. These relationships will center on objects of everyday use, and objects commonly associated with usability and function, but which have taken a detour through artistic intervention. Through direct material construction and existing object manipulation, students will begin to design or redesign interior surroundings. What will our new interior environments contain? What will our new environments tell us as artists about our cultural identity? Artists, designers, and places that are associated with this class include: Jorge Pardo, Josiah McElheney, Andrea Zittel, Donald Judd, The Pottery Barn, related environments, including Target and Limn Furniture.

Satisfies Sculpture Elective or Studio Elective for Non-Sculpture Majors.

SC-220-2—P. Ross
Energy Laboratory
3 UNITS

Prerequisite: One beginning class in any of the major departments, or consent of the instructor

In this studio class we will use the subject of energy as a way to consider the connections and relationships between disparate cultural and phenomenological domains in a range of media. Students will learn practical and conceptual skills through demonstrations, workshops, experiments, visiting lecturers, and discussions. Research and assignments will focus on the harnessing and use of diverse sources of energy, including electrostatic, solar, wind, and metabolic, amongst others through the manipulation and assembly of simple kinetic, and/or structural experiments and projects. While generating heat and light, students will be challenged to consider the energy they consume and expend within personal and theoretical contexts.

The fear of entropy and stasis will be seen as a prime motivator for the work that might be produced in this class. Energy is both an idea and a governing rule, simultaneously considered a state of being and a measure of work. While it is never created or destroyed, it can be stored, exchanged, and dissipated in a potential and dynamic form. As the force that changes the properties of objects, energy has associations that are closely aligned with the subconscious and the occult. Studying energy serves as an excellent way to understand the relationship between mind, body, environment, art, and technology.

Energy Laboratory is designed as the studio component of a 2-course, 6-unit pairing, devoted to the study of energy and its artistic potential. IN 190-1, Energy Seminar provides a historical and philosophical context for Energy Laboratory. Both classes are coordinated through the Center for Art+Science, co-enrollment is highly recommended, but not required.

Satisfies Intermediate Sculpture Requirement or Studio Elective for Non-Sculpture Majors.

SC-233-1—J. Roloff
Expanded Drawing
3 UNITS

Prerequisite: Core or equivalent, can be taken concurrently with SC-103

A project-driven drawing class exploring the use of drawing for the development and design of sculpture, installation, everyday objects, spatial thinking, mapping, industrial-interface, proposals, and problem solving. Students will gain knowledge and basic proficiency in programs like Adobe Illustrator and VectorWorks (a professional Computer Assisted Drawing 'CAD' software) as well as experimental drawing to assist in the 2D and 3D design, organization, visualization and presentation of their projects. The class is designed to facilitate the development of drawing as a tool to examine and conceptualize 3D interior and external space, objects, ideas, context, and site. Structural drawing systems such as: scale, perspective, orthographic projection, plan/elevation/section, as well as more experimental drawing-based approaches will be explored. Information about contemporary applications of electronic, design-based, and experimental drawing in a range of applications will also be presented. A basic familiarity with the use of MAC OS computers is required.

Satisfies Drawing Requirement for Sculpture Majors, Sculpture Elective or Studio Elective for Non-Sculpture Majors.

SC-302-1—J. deFazio
Cross Media/Ceramic Projects
3 UNITS

Prerequisite: One 100 or 200 level Sculpture, Design+Technology, or New Genres course or consent of the instructor

This course focuses on the practice of sculpture in the context of ceramics and mixed media explorations. Approaches may include: classical sculpture materials, exotic or alternative materials, installation, architecture, photography, animation, video, and digital strategies. One emphasis in the class will be to understand and evolve different meanings of ceramics and ceramic-based practice vis-a-vis contemporary art. A range of technical information about ceramics and related materials may range from: clay body and glaze formulation to architectural and industrial practices to conceptual approaches. There is a $35 materials fee for this course.

Satisfies Sculpture Elective or Studio Elective for Non-Sculpture Majors.

SC-380-1—L. Elder
Undergraduate Tutorial
3 UNITS

Prerequisite: Junior standing.

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Sculpture Requirement or Studio Elective for Non-Sculpture Majors.

SC-398
Directed Study
1–6 UNITS

Prerequisite: Instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies a Major Studio Requirement, Studio Elective, or Liberal Arts or Art History Elective.

JANUARY INTENSIVES January 3–17, 2006

DT-210-1—S. Costabile
Interactive Video
3 UNITS

Prerequisite: DT 101 or basic knowledge of computers or permission of the instructor

Live or interactive video allows for real time generation and processing of images, sound, and other data by the artist and/or viewer. Performers and audience can, in real-time, devise unique pathways that affect the progression of visual content. This intensive will give artists the tools to process video in real-time. It is of enormous benefit for anyone interested in real-time video processing for performance or interactive installations, custom video effects, 2D/3D graphics, audio/visual interaction, data visualization and computer games.

The platform used will be Jitter software and a collection of MAX objects for graphic, video, and OpenGL 3D programming. The intensive will introduce the basic programming skills for Max and Jitter with hands on tutorials, student projects, and presentation of artists' work. Students who are motivated to learn a skill that allows you to artfully design your own programs, rather than working with others' pre-set software are encouraged to register for this class.

This course is highly recommended before enrolling in Spring Semester course DT 302: Sound Strategies for Public Space.

Satisfies Design+Technology Requirement, Studio Elective for Non-Design+Technology Majors. Satisfies an Elective for the Center for Media Culture

FM-299-1—J. Lipzin
Experiments in Hand Processing: Subversive Cinema
3 UNITS

The hand, as a sign of the individual, is potentially the ultimate source of idiosyncrasy and personal identity. Prehistoric artists in Europe and North American indigenous artists covered cave walls with hundreds of hand images. This two-week intensive workshop acknowledges the international commotion of the past several years in independent filmmaking circles around the upsurge in hand-made and hand-processed films. Besides the economic advantages of hand-processing one's film, this method affords film artists close, tactile familiarity with one's chosen material and invites audiences to observe more closely as well. Here it is possible to achieve effects that professional film labs will not attempt (or in most cases understand!). In this concentrated course, students will travel more deeply into the world of the hand processed film by spending uninterrupted time in the processing lab

exploring, discovering, and investigating many approaches to the topic. Some of the many methods we will explore include reticulating film with pool chemicals, processing Kodachome as black and white, creating emulsion lifts with yogurt, solarization, Vaseline bleaching, negative processing, sepia toning, and cross-processing. We will control the film stock's effective speed and contrast by "pushing" and "pulling," that is, varying the amount of time that the film is in the developer solutions. We will also view many notable examples of films that utilize hand-processed elements including recent works by Jeanne Liotta, Louise Bourque, Caroline Savage, Pip Chodorov, as well as those by the instructor. Readings will be discussed to assist students in the placement of their works in an historical context: modernist, postmodern, pluralistic, and conceptual. Black and white chemistry will be supplied free of charge.

Prerequisite: Intro to Film or permission of instructor. Satisfies Filmmaking Elective or Studio Elective for Non-Filmmaking Majors.

NG-299-1—C. Palestine
Music, Video, Performance, and Related Media: The Pied Piper of Palestine
3 UNITS

Prerequisite: NG-101, NG-110 or instructor permission.

This class consists of following the Pied Piper (Charlemagne Palestine) on a journey throughout the region, each day somewhere else, living in the present, interacting with the moment, creating a gesamtkunstwerk (a total artwork) documenting and using photo, video, minidisk, writing, drawing, sculpting, and performing to articulate two weeks in "Charleworld /California" with the Pied Piper of Palestine. The class culminates with a multi-media presentation for the rest of the Institute that demonstrates our living in the present and interacting with the moment as a Total Media Art Form.

This course is a workshop in performance, music, video, and related media and represents an extraordinary opportunity to work with this pioneer artist whose seminal body of work in music, video, and performance has influenced so many artists from different fields and generations.

Satisfies New Genres Elective or Studio Elective for Non-New Genres Majors.

PA-301-1—P. Klein
Living and Breathing Painting
3 UNITS

The focus of this class is to intensify and to clarify the advanced student's experience of making paintings. Each studio day will start with a class discussion. Topics are centered around current art making issues and are designed to stimulate each studio session. This class is intended to help students understand their own creative process and, in turn, create a studio environment where material and intellectual growth is heightened.

Satisfies Painting Elective or Studio Elective for Non-Painting Majors.

TECHNICAL SKILLS COURSES

The following courses will get you up to speed on the skills you can draw upon to realize your ideas in tangible form. Please refer to department listings for the individual descriptions of these courses.

DT-115-1—Thiese
Internet Tools Workshop: The World Wide Web as Artists' Platform
3 UNITS

FM-102-1—J. Rosenstock
Specialized Technical Workshops
3 UNITS

NG-111-1—M.C. Schmidt
Technical Workshop
3 UNITS

PH-111-1—M. Creedon/J. Demerrit
Digital Book: Technical Workshop
3 UNITS

GRADUATE AND POST-BACCALAUREATE COURSE DESCRIPTIONS

GRADUATE COURSES

ART HISTORY SEMINARS

ARTH-503-1—J. Przyblyski
Minimalism and Conceptualism: Historical Perspectives, Contemporary Legacies
3 UNITS

This course will examine the art of the 1960s and '70s as both a product of its time and as a set of still viable premises for contemporary artmaking. Through slide lectures, readings emphasizing artists' texts, and other archival resources (including field trips to relevant collections/exhibitions) we will consider the context of the dialogues about object hood and the dematerialization of the art object in all its guises that characterized art practice and discourse in the 1960s and '70s and ask what, if anything, we can borrow, adapt, repurpose, or purloin from this art in terms of our own aesthetic engagements and debates.

ARTH-503-2—M. Bartlett
Power and Poetics: Scanning the Audio Visual Archive
3 UNITS

This course will survey a cross section of writings, performed events, sound works, film, objects, and music about cultural phenomena in which the audio and visual are inseparable, as in Derek Jarmon's Blue and Alvin Luciers I Am Sitting In A Room, or as in the Camera Obscura at the Cliff House, the Audium, or the mechanized cable-pulleys at the Cable Car Museum that give tourist San Francisco its sound. The readings and examples are a basis for students to reflect on their own cultural situation and art practice. In addition to the studying cultural history, students will work with a semester long research project, informed by Walter Benjamin's Arcades Project and theories of collecting, in which they define the criteria for inclusion and exclusion of items in their personal archive, and to "create" the archive in a form consistent with their definition of it.

ARTH-503-3—R. De Guzman
The Art of Self-Sustaining Communities: Radical Movements and Artist Group Activity
3 UNITS

This seminar will explore the relationship between social activism and contemporary artist group activities world-wide. The seminar will look at the social conditions in which work is made at the same time exploring the nature of contemporary art practice influenced by the needs of the times. The course will include reading and writing assignments in addition to participating in the organizing and presenting of two related exhibitions "Black Panther Rank and File" that looks at the legacy of the Black Panther Party and "Peer Pleasure I and II" that includes the work of artists groups in North America. Both will be presented at Yerba Buena Center for the Arts during the semester. This combination of academic research and direct experience with will allow students to connect theory with practice and set the ground work for understanding art production as a means for social change.

ARTH-503-4—T. Cohn
Environmental Art and Philosophy
3 UNITS

This course will explore the development of environmental philosophy and activism in the 20th century in conjunction with related artworks and theories. Moving from theory to environment and back again, we will discuss topics such as earthworks and the controversies they aroused, feminist thought and notions of nature, and artist-community partnerships such as Friends of the LA River and AMD & Art. Activists and philosophers range from John Muir and Peter Singer to Martin Heidegger, Aldo Leopold, and E.F. Schumacher. Artists considered will include Agnes Denes, Ian Hamilton Finlay, Helen and Newton Harrison, Nancy Holt, Richard Long, Hamish Fulton, and James Turrell, and many others.

ARTH-503-5—M. Tromble
Art and Technology Since 1950
3 UNITS

In the 1950s, Cold War competition seeded developments in art and technology that are still unfolding. The quest for innovation spilled over into some funding for art, science, and technology crossovers, most famously the artist/industry teams sponsored by the Los Angeles County Museum of Art for extended collaborative projects that included artists such as Robert Rauschenberg and Robert Irwin and companies such as IBM. Between 1966–72 there were at least ten major museum exhibitions on the theme of art and technology in the US, and the first exhibition of "computer art" in Britain. As information theory and the ARPANET paved the way for the digital revolution, the tape recorder and Portapak brought affordable sound and moving image technology into the hands of artists. Today the widening circle of artists in the field included explorations of bio, medical, nano, space, and other technologies. As we survey this history we will study artists ranging from Nam June Paik to Char Davies in conjunction with the socio-political questions entwined with the emergence of the technologies they used. Class projects will involve primary research into art and technology histories in cooperation with the Exploratorium.

ARTH-503-6—J. Lipzin
The Culture of the Moving Image
3 UNITS

Prerequisite: Intro to Film History, or permission of instructor

During the last third of the 20th century, a culture of moving images emerged that both acknowledged the rich brief history of film and greatly expanded the possibilities of film as a contemporary art form in relation to digital and video media. Focusing primarily on work made since the 1970s, this course will present and closely analyze films and videos of many kinds made during these years, which radically redefined the medium as a means of artistic expression. Included will be avant-garde or experimental, dramatic narrative, non-fiction, and essayist films, videos, and digital works. Newer works will be seen in juxtaposition with historical ones from various periods to help identify precursors, overlapping concerns, and influences. Many overlooked, underappreciated masterpieces of the moving image will be rediscovered. Our vantage points will be time, space, and sensation.

ARTH-598
Directed Study
1–6 UNITS

Directed Study is designed for education needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Art History Directed Studies require a proposed reading list. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.

CRITICAL STUDIES SEMINARS

CS-500-1—A. Ellingson
The Art World: History, Theory, and Practice
3 UNITS

This course familiarizes students with the theory and history of the art institutions that shape artists' careers, and provides practical strategies for negotiating the art world. The course is organized by topic with equal attention given to discussion of theoretical readings and of practical professional issues. The course offers:

1) A theoretical perspective on the art world systems, structures and institutions that dictate esthetic and market value. How do we determine the esthetic, monetary, social, personal, and spiritual value of art? How does value accumulate? This aspect of the course addresses the following: various methods of finding meaning (and therefore, value) in works of art; the economy of the art world; money, authority, and power; museums, galleries, and art journals; mass culture, advertising, and marketing; contexts for works of art; hype and 'spin'; and the perceived and actual value of the Master of Fine Arts Degree.

2) Practical information addressing the professional life of the artist. How does one navigate the art world? We address "the day job," careers in and out of the art world, apprenticeships, grant writing, open studios, foundations, residencies, and other forms of financial and professional support. In addition to the traditional artist/gallery relationship, the course provides alternative scenarios. We cover the "portfolio" and how it can be organized for different presentations to non-profit spaces, galleries, collectors, media, public commissions, consultants, etc. In addition to documentation, marketing, and promotion, topics covered include designing show announcements, assembling a mailing list, networking, organizing and promoting an exhibition, collaborating with existing venues, and how to value, price, and insure work. While acquiring these 'practical' skills students ultimately learn how to speak articulately and concisely about their work. Great attention will be given to developing a professional, effective artist's packet.

Students will finish the course with a sense of the theory and history of the art world, the practical tools to function as professionals and, not least, a better and clearer sense of their own motivation and commitment to their work.

CS-500-2—S. Grace
Body Mapping: Gesture—Locating Desire
3 UNITS

Science has preceded art in its interpolations of the body. The body/brain, DNA, synaptic behaviors, affective response, vocabulary of gestures, linguistic algorithms, and operant behaviors have been mapped and encoded.

Class investigation will be organized around the behaviors that both inform the production of the work of art and the reception of that work.

Proceeding from Benjamin's discussion of aura attenuation in mechanically reproduced forms of art, we will develop comparative models for a consideration of flatness versus corporeal form, the original versus the reproduction, figuration versus abstraction, and presence versus absence, including the metaphysics of presence.

Drawing from exemplary works of art, we will investigate the differences in affective response between art forms of video, photography, painting, performance, sculpture, and installation.

We will develop comparative models between romantic-intuitive art and ironic post-pop art. This will engage a consideration of how affect may no longer be a subjective sentient experience and has become submerged into a prosthetic after effect.

We will consider the obvious ways in which affective mapping combined with corporate logic, has produced and extruded action figures; including Anime, Sexy Cyborgs, Fembots, and RoboCops that incorporate predictable affect and how they become ideological constructions.

This is a project-based class in which students will be encouraged to make work that is informed by our research and will manifest in various media. Readings include behavioral science, media-critical theory, cultural theory, poetry, and philosophy. Screenings include science fiction film, narrative film, video games, video art, and television.

CS-500-3—R. Balliger
Geographic Imaginations: Mapping Spaces, Subjectivities, and Power
3 UNITS

This interdisciplinary course draws on geography, anthropology, transnational cultural studies, and art history to investigate what Edward Soja describes as "the reassertion of space in critical social theory." While geography once represented itself as an objective science, contemporary scholarship emphasizes the social construction of space and its relationship to power through spatial ordering and the spatialization of difference. Scholars have explored the spatial politics of empire in the modern era, and how social hierarchies of race, class, gender, sexuality, and religion were mapped across an imperial landscape. Globalization and "postmodern geographies" transform previously stable domains such as the "first" and "third" world, and the isomorphism of culture and place. Transnational capital, media, and migration generate new encounters, while the sovereign boundaries of bodies and nation-states become more ambiguous and contested. Global commercial culture vacates locality and history, but how is subjectivity shaped by everyday encounters with built environments, club spaces, imaginary homelands, cyberspace, gated communities, soundscapes, and other material and symbolic geographies? The course addresses these questions, in part, through cross-cultural perspectives on space, time, property, and social being.

CS-500-4—C. Buckner
Contemporary Critical Theories of Art
3 UNITS

This course will survey the main types of theories concerning contemporary art, as well as trace the shifts in thinking about art within the art world since the decline of formalism in the mid-1960s. Among the major recent works in the philosophy of art that will be covered are texts by Arthur Danto, Richard Wollheim, Wolfgang Welsch, Paul Crowther, and Richard Shusterman. The class will also read the work of theoretically informed historians of modern art, including Thomas Crow, Briony Fer, Rosalind Krauss, and T. J. Clark. We will also discuss artists' use of material from thinkers such as Derrida, Foucault, Lacan, and artists such as Mary Kelly who specifically position theory within their creative practice.

CS-500-5—G. Helfand
Visual Literacy
3 UNITS

This survey of contemporary criticism will look at a range of publications, writers, and approaches as a means for students to develop their critical voices in written form. Writing for the class will be generated from visits to exhibitions as well as analyzing examples from cinema and popular culture.

CS-500-6—M. Tromble/TBA
Global Networks and Artistic Strategies
3 UNITS

In preparation for the summer 2006 International Society of Electronic Arts (ISEA) Festival in San Jose, Leonardo/ISAST* has assembled eight international working groups of artists and theorists to interrogate new media art in a global context. The class will use the work of these artists and thinkers as a springboard for the study of new media art from different cultural perspectives. Encompassing material from the states and nations that border the Pacific Ocean and Asia, including Southeast Asia, Pacific Latin America, and the Pacific Islands, this investigation will consider international variations, critiques, and circumstances of new media art. The class will act as another node in the network of artists developing ideas for the festival; while the class will be a complete experience in and of itself, there is a possibility that interested students may form a working group to contribute to the August, 2006 event.

**Leonardo*/ISAST serves the international arts community by promoting and documenting work at the intersection of the arts, sciences, and technology. The American offices of Leonardo moved to SFAI's Chestnut Street campus in the summer of 2005.

GRADUATE STUDIO SEMINARS

NG-500-1—T. Labat
Alternative Contexts: The Return of Futurism II
3 UNITS

This course is a collaboration between the New Genres Department and Club 1015 Folsom. Last year's course was the prototype, the first venture into this opportunity for students to spend a semester developing ideas for works specifically designed for a club environment. Students will learn about the design of club space, including lighting design, sound, video projections, and more. Guests will participate in lectures and workshops surrounding both the technical aspects (possibilities and limitations) and the historical context of club culture. Club 1015 Folsom is the largest and longest running club in San Francisco. Performance, video, projections, installations, environments, music/sound are examples of the many approaches possible. Collaborations are encouraged. The class will meet both at the 3rd Street Studios for seminars and at the club for developing ideas and research. The semester will climax with an evening where

the club is taken over by the class. Every aspect will be taken into account during the semester, from research to publicity to the choreography of the evening itself. Not only for students interested in club culture, but any one interested in site, context, urban infrastructures, collaboration, etc., is highly encouraged to enroll.

GRADUATE CRITIQUE SEMINARS

GR-500-1—J. Priola
GR-500-2—D. Crumpler
GR-500-3—M. Van Proyen
GR-500-4—B. Reichman
GR-500-5—C. Mitchell-Dayton
GR-500-6—J. Lipzin
GR-500-7—J. Roloff
GR-500-8—D. Hall
GR-500-9—S. Grace
GR-500-10—P. Kos
GR-500-11—T. Labat
GR-500-12—J. Przyblyski
GR-500-13—S. Ellis
GR-500-14—L. Connor
GR-500-15—M. Howard
GR-500-16—Pat Klein
GR-500-17—L. Sonami

Graduate Critique Seminar
3 UNITS

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips.

GRADUATE LECTURE SERIES

GR-502-01—R. Green / G. Helfand
Graduate Lecture Series
0 UNITS

A goal of the spring semester 2006 Graduate Lecture Series is to introduce unfamiliar ideas and ways of working that are taking place in different parts of the world and in the US, with the intention of engaging these in an intellectually challenging context. This will be provided by a format that includes a presentation by invited guests and an informal seminar with students and the guests. These will take place on either the same day or over a two-day period in both the Third St. and Chestnut St. locations. Another goal is to introduce ideas applicable to the new graduate degree programs, giving material manifestations of how the combinations of ideas and production can function at SFAI. Some of the presentations will involve speakers who are working in collaboration. Some of the presentations will be events, such as a planned Noise Symposium, in which producers who cross different disciplines and use computer and analog technologies will discuss their work with sound, in addition to doing a performance and an informal seminar. To create a situation conducive to dialogue, information and syllabi selected by the presenters concerning their work and topic will be available. Online-weblinks as well as digital documents will be made available prior to presentations. Film screenings may also occur in conjunction with, or prior to, presentations which involve film references. Presentations will occur regularly on Fridays, unless otherwise stated.

GRADUATE TUTORIALS

GR-580-1—J. Fulton
GR-580-2—S. Olmsted
GR-580-3—J. Morgan
GR-580-4—D. Crumpler
GR-580-5—M. Howard
GR-580-6—J. Rosenblatt
GR-580-7—G. Kuchar
GR-580-8—I. McDonald/L. Fung
GR-580-9—A. Franceschini
GR-580-10—D. Hall
GR-580-11—P. Kos
GR-580-12—K. Boadwee
GR-580-13—T. Donnelly
GR-580-14—M. Van Proyen
GR-580-15—C. Finley
GR-580-16—J. Schnell
GR-580-17—M. Barruso
GR-580-18—F. Dulzaides
GR-580-19—A. Chamberlain
GR-580-20—K. Nicholson
GR-580-21—J. Morales

Graduate Tutorials
3 UNITS

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified to the contrary, the first meeting of Graduate Critique Seminars is at Third Street Graduate Studios.

GRADUATE REVIEWS

GR-592
Graduate Intermediate Review
0 UNITS

At the end of the second semester, students are required to register and to present work for Intermediate Review. Students who pass the review will proceed to the second year of the MFA program. Students who fail the Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

GR-594
Graduate Final Review
0 UNITS

At the beginning of their final semester of the MFA program, students are required to register for Final Review. Students may attempt their final review twice (near the end of the fourth, fifth, or sixth semester in the program). Students who do not pass the Final Review before the end of their sixth semester in the program will not receive the MFA degree.

ASSISTANTSHIPS/INTERNSHIPS/PRACTICUMS

GR-596-1—J. Rissler
Graduate Internship
3 UNITS

In this course students complete an internship at a site of their choosing, including but not limited to: Arts organizations (commercial/for-profit or non-profit institutions), educational institutions, or with practicing artists, writers, and art historians on directed projects. Building upon the theme of experiential learning, the class will visit two of the city's arts organizations to explore organizational structure, funding for the arts, and issues affecting visual arts organizations. Assigned readings, research projects and in-class presentations will further our investigations and put into context students' individual experiences as they relate to the arts, our society, and our culture. Internships carry 3 semester units of credit. To participate in internships for credit, students must enroll in GR-596, the Internship course. Students in the course will meet as a class at least four times each semester in seminar.

Interns are expected to work a minimum of 90 hours on site (an average of 6 hours per week) per semester. Internships may be paid or unpaid by the sponsor. The intern's on-site supervisor will evaluate his or her performance at the end of the semester. Students are encouraged to propose their own internships, and the instructor is available to assist in this capacity.

GR-597
Teaching Assistantship
0 UNITS

Teaching Assistantships are available for second year MFA students by application. Information regarding application procedures can be obtained from the Graduate Director. Teaching Assistantships are not required nor carry units.

GR-587
Graduate Assistantship
0 UNITS

Graduate Assistantships are available for fourth semester MFA students by application to the Office of Academic Affairs. Graduate Assistants assist faculty in Graduate ARTH or Critical Studies courses, or as assistants for special projects supervised by faculty. Students must be enrolled for 9–15 units to be eligible. Graduate Assistantships are not required, guaranteed, nor carry units. Information regarding application procedures can be obtained from the Graduate Director or the Office of Academic Affairs.

GR-588—M. Tromble/J. Rissler
Teaching Practicum: Transmitting Art Practices—Artists as Educators
3 UNITS

In this course linking theory and practice, we will critically examine the training of artists in the context of histories of ideas and institutions, and the testimony of artists regarding the interchange between their teaching and studio practices. We will consider historical models of artistic transmission from apprenticeships to lectures (including a variety of artists working with lectures and schools as an art form), the development of Western notions of creativity and their relationship to instruction in visual art, and theories of learning and education.

The seminar portion of the class will cover several models and artists to illustrate the relationship of artists to instruction, including the Bauhaus (Walter Gropius, Josef Albers), Dusseldorf Academy (Joseph Beuys), "progressive education" as modeled by John Dewey and incorporated into the Black Mountain College Experiment, CalArts and SFAI and their relationship to the growth of the MFA degree, and other contemporary developments. Students will meet in seminar five times during the semester. Readings include material from Art Spirit by Robert Henri, Experience and Education by John Dewey, Art Subjects by Howard Singerman, Why Art Cannot Be Taught by James Elkins, Black Mountain by Martin Duberman, and others.

Students will also be paired with faculty members in undergraduate seminars and studio courses to observe teaching methods and to gain hands-on teaching experience for a minimum of three hours per week.

The Teaching Practicum (GR-588) carries three units of graduate credit and there is no tuition remission.

GRADUATE DIRECTED STUDY

GR-598
1–6 UNITS

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and can be applied to the degree.

POST-BACCALAUREATE SEMINARS

PB-400-1—F. McCormack
PB-400-2—P. Kos
Post-Baccalaureate Seminar
3 UNITS

All post-baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings, and field trips.

BFA DEGREE REQUIREMENTS

Total units required for BFA degree = 120
Maximum units accepted in transfer = 60

No more than 24 units may be transferred into Liberal Arts and Art History combined. No more than 12 units of Major Studio accepted as transfer credit. Up to 24 units may be transferred studio electives.

** All entering students are required to take a writing placement examination upon matriculating.*

*** Denotes course must be taken at SFAI.*

****** For Spring 2006, the following courses fulfill the Studies in Global Cultures requirement:***

HUMN 201-1—Humanities Core B
HUMN 201-2—Humanities Core B
SOCS 220-1—Consuming Cultures

DESIGN+TECHNOLOGY

LIBERAL ARTS REQUIREMENTS	
English Composition A*	3 units
English Composition B*	3 units
Humanities Core A	3 units
Humanities Core B	3 units
Natural Science	3 units
Mathematics	3 units
Social Science	3 units
Studies in Global Culture***	3 units
Elective	3 units
Critical Theory A**	3 units
Critical Theory B**	3 units
Liberal Arts subtotal	**33 units**

ART HISTORY REQUIREMENTS	
Art History A	3 units
Art History B	3 units
Art History C	3 units
Art History Elective	3 units
Art History: Reproducibility	3 units
Art History subtotal	**15 units**

STUDIO REQUIREMENTS	
Contemporary Practices	3 units
Contemporary Practices Seminar	3 units
Frameworks of Design+Technology	3 units
Introduction to Activating Objects	3 units
Distribution I (Options may include: Graphic Re-Design, Technical Workshops)	3 units
Distribution II: Video (Options may include: Scriptwriting, 3D Gaming, Advanced Projects in Design+Technology, Digital Sound)	6 units
Video Distribution	3 units
Design and Technology Electives	15 units
Senior Review Seminar	3 units

ELECTIVES	
Any studio discipline	30 units
Studio subtotal	**72 units**

TOTAL UNITS	**120**

FILM

LIBERAL ARTS REQUIREMENTS	
English Composition A*	3 units
English Composition B*	3 units
Humanities Core A	3 units
Humanities Core B	3 units
Natural Science	3 units
Mathematics	3 units
Social Science	3 units
Studies in Global Culture	3 units
Elective	3 units
Critical Theory A**	3 units
Critical Theory B**	3 units
Liberal Arts subtotal	**33 units**

ART HISTORY REQUIREMENTS	
Art History A	3 units
Art History B	3 units
Art History C	3 units
Art History Elective	3 units
History of Film	3 units
Art History subtotal	**15 units**

STUDIO REQUIREMENTS	
Contemporary Practices	3 units
Contemporary Practices Seminar	3 units
Introduction to Film	3 units
Introduction to Film History or Special Topics in Film History	3 units
Distribution I (Options may include: Motion Graphics I, Motion Graphics II, Sound for Film, Editing for Film, Expanded Cinema)	9 units
Advanced Film	3 units
Film Electives	15 units
Senior Review Seminar	3 units

ELECTIVES	
Any studio discipline	30 units
Studio subtotal	**72 units**

TOTAL UNITS	**120**

NEW GENRES

LIBERAL ARTS REQUIREMENTS	
English Composition A*	3 units
English Composition B*	3 units
Humanities Core A	3 units
Humanities Core B	3 units
Natural Science	3 units
Mathematics	3 units
Social Science	3 units
Studies in Global Culture	3 units
Elective	3 units
Critical Theory A**	3 units
Critical Theory B**	3 units
Liberal Arts subtotal	**33 units**

ART HISTORY REQUIREMENTS	
Art History A	3 units
Art History B	3 units
Art History C	3 units
Art History Elective	3 units
History of New Genres	3 units
Art History subtotal	**15 units**

STUDIO REQUIREMENTS	
Contemporary Practices	3 units
Contemporary Practices Seminar	3 units
New Genres I	3 units
Issues & Contemporary Artists	3 units
New Genres II	3 units
Installation/Distribution	3 units
Video/Distribution	3 units
Performance Document-Photoworks	3 units
New Genres Electives	15 units
Senior Review Seminar	3 units

ELECTIVES	
Any studio discipline	30 units
Studio subtotal	**72 units**

TOTAL UNITS	**120**

PAINTING

LIBERAL ARTS REQUIREMENTS	
English Composition A*	3 units
English Composition B*	3 units
Humanities Core A	3 units
Humanities Core B	3 units
Natural Science	3 units
Mathematics	3 units
Social Science	3 units
Studies in Global Culture	3 units
Elective	3 units
Critical Theory A**	3 units
Critical Theory B**	3 units
Liberal Arts subtotal	**33 units**

ART HISTORY REQUIREMENTS	
Art History A	3 units
Art History B	3 units
Art History C	3 units
Art History Electives	6 units
Art History subtotal	**15 units**

STUDIO REQUIREMENTS	
Contemporary Practices	3 units
Contemporary Practices Seminar	3 units
Drawing I	3 units
Beginning Painting	3 units
Drawing Electives	9 units
Painting Electives	18 units
Senior Review Seminar	3 units

ELECTIVES	
Any studio discipline	30 units
Studio subtotal	**72 units**

TOTAL UNITS	**120**

PHOTOGRAPHY

LIBERAL ARTS REQUIREMENTS	
English Composition A*	3 units
English Composition B*	3 units
Humanities Core A	3 units
Humanities Core B	3 units
Natural Science	3 units
Mathematics	3 units
Social Science	3 units
Studies in Global Culture***	3 units
Elective	3 units
Critical Theory A**	3 units
Critical Theory B**	3 units
Liberal Arts subtotal	**33 units**

ART HISTORY REQUIREMENTS	
Art History A	3 units
Art History B	3 units
Art History C	3 units
Art History Elective	3 units
History of Photography	3 units
Art History subtotal	**15 units**

STUDIO REQUIREMENTS	
Contemporary Practices	3 units
Contemporary Practices Seminar	3 units
Photography I	3 units
Understanding Photography	3 units

Technical Electives	6 units
Digital Photography I	3 units
Digital Photography II	3 units
Conceptual Electives	6 units
History of Photography II	3 units
Photography Electives	6 units
Senior Review Seminar	3 units
ELECTIVES	
Any studio discipline	30 units
Studio subtotal	**72 units**
TOTAL UNITS	**120**

PRINTMAKING

LIBERAL ARTS REQUIREMENTS	
English Composition A*	3 units
English Composition B*	3 units
Humanities Core A	3 units
Humanities Core B	3 units
Natural Science	3 units
Mathematics	3 units
Social Science	3 units
Studies in Global Culture	3 units
Elective	3 units
Critical Theory A**	3 units
Critical Theory B**	3 units
Liberal Arts subtotal	**33 units**
ART HISTORY REQUIREMENTS	
Art History A	3 units
Art History B	3 units
Art History C	3 units
Art History Elective	3 units
History of Printmaking	3 units
Art History subtotal	**15 units**
STUDIO REQUIREMENTS	
Contemporary Practices	3 units
Contemporary Practices Seminar	3 units
Printmaking I	3 units
Drawing	3 units
Intermediate Printmaking	6 units
Advanced Printmaking	3 units
Printmaking Electives	18 units
Senior Review Seminar	3 units
ELECTIVES	
Any studio discipline	30 units
Studio subtotal	**72 units**
TOTAL UNITS	**120**

SCULPTURE

LIBERAL ARTS REQUIREMENTS	
English Composition A*	3 units
English Composition B*	3 units
Humanities Core A	3 units
Humanities Core B	3 units
Natural Science	3 units
Mathematics	3 units
Social Science	3 units
Studies in Global Culture	3 units
Elective	3 units
Critical Theory A**	3 units
Critical Theory B**	3 units
Liberal Arts subtotal	**33 units**
ART HISTORY REQUIREMENTS	
Art History A	3 units
Art History B	3 units
Art History C	3 units
Art History Elective	3 units
History of Sculpture	3 units
Art History subtotal	**15 units**
STUDIO REQUIREMENTS	
Contemporary Practices	3 units
Contemporary Practices Seminar	3 units
Beginning Sculpture	6 units
Drawing	3 units
Intermediate Sculpture	6 units
Advanced Sculpture	6 units
Sculpture Electives	9 units
Interdisciplinary or New Genres Elective	3 units
Senior Review Seminar	3 units
ELECTIVES	
Any studio discipline	30 units
Studio subtotal	**72 units**
TOTAL UNITS	**120**

BFA CURRICULUM REQUIREMENTS

The art history, liberal arts, and studio requirements ensure that students will gain the intellectual confidence to use precise language, understand art history and visual culture, develop arguments, and possess a portfolio of studio skills to express ideas visually. The art history, liberal arts, and studio electives allow students the flexibility to cross disciplines and utilize the curriculum in a way that will challenge and support their individual choices. In relationship with the faculty and the Undergraduate Academic Advisor, students are encouraged to invent rigorous and creative options that cross academic and studio disciplines to create an individualized and transformative learning experience.

CONTEMPORARY PRACTICES

Contemporary Practices is the first phase in an education that takes visual culture as the center point for inquiries into all aspects of humanity. The cross-disciplinary focus of Contemporary Practices introduces the entering student to the unique education environment of the Art Institute and prepares them for active participation in the Institute's community. Contemporary Practices has two components in the year-long experience.

During the first semester students will rotate through four thematic seminar/workshops that will introduce students to the disciplines, faculty, and facilities so they can make informed curricular choices. It will also introduce students to the dynamics and processes of the academic and studio courses, such as the critique; to the ideas and forces linking visual culture, professional artists, and the community; and to the resources in the Bay Area that will be an integral part of their education.

In the second semester students choose an entry-level studio course from any of the disciplines, and also take the second semester Contemporary Practices Seminar. This combination provides students with the opportunity to develop critique skills across disciplines. The interdisciplinary learning environment allows entering students to proceed to advanced studies involving visual, material, conceptual, contextual, and spatial languages, and to participate in the development of their own challenging and innovative course of study. Students choose one entry-level course from the following list to take during their second semester:

DESIGN+TECHNOLOGY	DT-101
FILM	FM-101, FM-102
INTERDISCIPLINARY	IN 114
N EW GENRES	NG-101, NG-110
PAINTING	DR-120, PA-120
PHOTOGRAPHY	PH-101, PH-102
PRINTMAKING	PR-100, PR-104
SCULPTURE	SC-101, SC-103

SIX-CREDIT OFF-CAMPUS STUDY REQUIREMENT FOR UNDERGRADUATE STUDENTS BEGINNING FALL 2005

Beginning Fall semester 2005, all undergraduate students will be required to complete six credit units of off-campus study towards their degree. These credits may be taken at any time between a student's sophomore and senior years. Courses that count for off-campus study may satisfy other degree requirements for studio, liberal arts, or art history. The following are examples of courses that will satisfy the requirement.

SEMINARS

Courses that have a significant off-campus component, in which class content is explored through a series of seminars, meetings, and visits to locations in the city and beyond.

DIRECTED STUDY

Directed study provides students with the possibility of realizing studio practice outside the institutional setting and outside of the city, state, or country.

STUDY TRAVEL AND RESIDENCIES

Study trips are offered during the summer and winter sessions to a variety of places in the United States and abroad. Through a combination of travel and formal classes, a study trip immerses a student in the history and culture of a particular place. Study trips range in duration, the minimum being two weeks. A Residency provides a student the opportunity to live and work in another city or country.

INTERNSHIPS

Internships are an opportunity for students to develop an extended relationship with a group, not-for-profit, or business. The goal is for students to experience the broader world of work, career, and community.

INTERNATIONAL EXCHANGE

International exchange programs allow SFAI students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. All tuition payments are made to SFAI, and all credits are fully transferable to the BFA program. SFAI has established exchange programs with the following international schools:

Akademie Vytvarnych Umeni, Prague, Czech Republic
Bezalel Academy of Arts and Design, Jerusalem, Israel
Chelsea College of Art and Design, London, England
Ecole Nationale Superieure des Beaux-Arts, Paris, FR
Glasgow School of Art, Glasgow, Scotland
Gerrit Rietveld Academie, Amsterdam, Holland
Valand School of Fine Arts, Goteborg, Sweden

AICAD MOBILITY PROGRAM

The AICAD Mobility program offers undergraduate students an opportunity to participate in a one-semester exchange program at another American or Canadian art school. The program is sponsored by the Association of Independent Colleges of Art and Design. A complete list of participating schools is available through the International and Off-Campus Study Programs Office in Student Affairs.

BFA LIBERAL ARTS CURRICULUM AND REQUIREMENTS

The Liberal Arts curriculum offers SFAI students a fundamental grounding in the Humanities and is founded on the premise that writing is a principal means of engaging and understanding the world around us. A three-year sequence of core courses anchors the liberal arts curriculum:

Year 1 English Composition A and B (ENGL-100 and 101), followed by the submission of a Writing Portfolio*

**Transfer students who receive SFAI transfer credit for English Composition A and B may be required to take Continuing Practices of Writing (ENGL-102) based on the score of their Writing Placement Exam (see below). These students are not currently required to submit a portfolio upon completing Continuing Practices of Writing.*

Year 2 Humanities Core A and B (HUMN-200 and 201)

Year 3 Critical Theory A and B (HUMN-300 and 301)

The sequence of courses emphasizing critical thinking, reading, and writing offered by the liberal arts curriculum allows a student to arrive at a more complex understanding and experience of his or her studio practice in light of literature, history, philosophy, criticism, and art history. Students who wish to preserve their place in a section of a liberal arts course are expected to attend in the first week of classes. Exceptions must be arranged in advance with the instructor. In sections of liberal arts courses that are full to capacity or over-enrolled beyond capacity, the instructor and the department reserve the right to drop students who do not attend the first class meeting in order to admit students from the waiting list.

THE WRITING PROGRAM COURSE SEQUENCE

The Writing Program (Year 1 of the curriculum) is the foundation of a student's progression through the liberal arts sequence. English Composition courses are designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of writing program classes (and liberal arts classes more generally) allows for close contact with faculty and substantial feedback on writing in progress.

Based on applicable transfer credit and the results of the Writing Placement Exam (WPE) administered at Orientation, students are required to successfully complete the Writing Program as stated in their Placement Letter. All placements are final, and students will be notified by letter of the requirements they must complete following the faculty assessment of the WPE. There are three paths to completing the Writing Program:

FOR ENTERING FRESHMEN AND TRANSFER STUDENTS WITHOUT ANY COMPOSITION A CREDIT:

1. Academic Literacy (ENGL-10)
May be required based on WPE score.
2. English Comp A (ENGL-100)
A Prerequisite to English Comp B (English-101)
3. English Comp B (ENGL-101)
English Comp A is a prerequisite to English Comp B.
Comp B and a passing Writing Portfolio are prerequisites to enrollment in Humanities
Core A and B (HUMN-200 and HUMN-201) and
Critical Theory A and B (HUMN-300 and HUMN-301).

FOR TRANSFER STUDENTS WITH COMPOSITION A CREDIT:

1. English Comp A (ENGL-100)
May be recommended based on WPE score.
2. English Comp B (ENGL-101)
English Comp A is a prerequisite to English Comp B. Comp B and a passing Writing Portfolio are prerequisites to enrollment in Humanities
Core A and B (HUMN-200 and HUMN- 201) and Critical Theory A and B (HUMN-300 and HUMN-301).

FOR TRANSFER STUDENTS WITH COMPOSITION A AND COMPOSITION B CREDIT:

1. Continuing Practices of Writing (ENGL-102)
Based on WPE score, placement in ENGL-102 makes the course a graduation requirement and a prerequisite to enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (HUMN-300 and HUMN-301). The successful completion of the Writing Program is a prerequisite to subsequent enrollment in the Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (HUMN-300, HUMN-301). Second degree candidates may submit a Writing Portfolio in lieu of taking the Writing Placement Exam to determine their placement in the Writing Program.

CENTERS FOR INTERDISCIPLINARY STUDY

Concept- and idea-based processes for creating art have a long and distinguished history at San Francisco Art Institute. For decades SFAI artists have worked across disciplines to confront contemporary questions. Building on the work of these artists, the Centers for Interdisciplinary Study offer an infrastructure in which students and faculty may come together around four themes of interdisciplinary activity: the Center for Media Culture, the Center for Public Practice, the Center for Art+Science, and the Center for Word, Text, and Image. Formed around specific bodies of knowledge instead of mediums or genres, the Centers facilitate investigative work that arises from questions developed through focused and collaborative inquiry. They not only cut across categories of media and genre, but also cut across the distinctions between studio-based practice and modes of learning such as media studies, art history, science, anthropology, cultural geography, and literary arts. The Centers also cut across institutional boundaries, partnering with organizations in the Bay Area community that share their respective foci, including BAVC (Bay Area Video Coalition), the Exploratorium, Arion Press, the San Francisco Center for the Book, KQED, Ears XXI (a high definition video production and distribution company), *Leonardo*, and others.

Each Center offers an interdisciplinary course of study with corresponding tracks of investigation that students from any department may incorporate into their degree plans using elective hours. Each track of investigation will consist of 18 units of credit. Faculty Coordinators for each Center will help students individualize interdisciplinary curricula by providing advice regarding classes and opportunities with partner organizations.

THE CENTER FOR ART+SCIENCE

The Center for Art+Science places investigation at the center of artistic practice, cross-referencing "artistic" and "scientific" ways of knowing. It prepares artists to work intelligently with material from both domains, creating new approaches and refreshing existing systems. In addition to fueling individual artistic investigations, the curriculum challenges the cultural construction of "art" and "science," presents their histories as interrelated systems of thought and develops the skills needed to engage in cross-disciplinary practice. Students "learn how to learn" the information and techniques their work requires. In studio classes, students gain hands-on experience in mining the scientific discourse for material, applying and interpreting it from their own viewpoint. SFAI students have photographed mutant flies from a genetics lab, conducted experiments at NASA with paint in zero-gravity conditions, and made installations activated by ocean tides. They gain experience in specific areas of interest through practicums with SFAI partners such as the Exploratorium, the world-renowned science museum. The Center for Art+Science currently offers two tracks of investigation: **Bodies** and **Systems. Bodies** focuses on topics in art and science that emphasize individual entities, such as anatomy, heredity, and metabolism. **Systems** cover topics in art and science that articulate the relationships between entities, such as ecosystems, network structures, and emergent phenomena. The art-making focus of the tracks cuts across the traditional organization of scientific disciplines, allowing students to draw on material from, for example, physics and neurology in the context of a kinetic sculpture project.

The following courses offered in Spring 2006 will satisfy Electives in the Center for Art+Science:

DT 150-1	Introduction to Activating Objects
DT/SC 233-1	Expanded Drawing
DT 302-1	Sound Strategies for Public Space
IN 190-1	Energy
NG 220-1	Music
PH 220-3	Surveillance/Beneath the Surface
PH 250-1	Visiting Artist Studio: Embodied Camera
SC 220-3	Energy Laboratory

THE CENTER FOR MEDIA CULTURE

The Center for Media Culture links artistic practice and the study of culture. Students explore the ways in which different media shape—and are shaped by—concepts of identity and community. The Center offers students opportunities to become more agile in their artistic practice, while simultaneously encouraging them to engage in the cultural and aesthetic shifts that characterize diverse societies. The Media Culture curriculum combines skill acquisition, critical theory, and serious engagement with contemporary social issues. Project-based courses provide the framework for investigation and experimentation in a cross-disciplinary environment. The results are technically informed practitioners and comprehensive critical thinkers prepared for a broad variety of career and artistic opportunities. Partnerships with a broad range of media organizations provide a bridge between theory and practice, and provide access to industry standards of technology and production. These community and industry partners include the Bay Area Video Coalition (BAVC), and Ears XXI, a high definition video production and distribution company. The Center for Media Culture currently offers four tracks of investigation that allow students to customize their own program of study: **Animation, Sound, Interactive Narrative, and Media Redesign. Animation** focuses on experimental, traditional, and 3D forms of animation and their role in cultural and personal expression. **Sound** offers a broad range of courses that investigate technical, critical, theoretical, conceptual, sociological, and historical aspects of sound. **Interactive Narrative** explores the poetics and politics of storytelling across forms of fiction and non-fiction and

multiple technologies. In **Media Redesign** students investigate and challenge the traditional distinctions among art, design, and media.

The following courses offered in Spring 2006 will satisfy Electives in the Center for Media Culture:

ARTH 120-1	Special Topics in Art History
CO 190-1	Youth Public Media
DT 115-1	Internet Tools Workshop
DT 210-1	Interactive Video
DT 220-1	Scriptwriting Workshop
DT 220-1/ SC 220-1	Interior Interventions
DT 220-3	Raiders of the Lost Arts
DT 302-1	Sound Strategies for Public Space
DT 320-1	Developing a Buzz: Networking, Press and Reviews
ENGL 101-2	English Composition B
ENGL 101-3	English Composition B
ENGL 102-1	Continuing Practices of Writing
FM 113-1	AC/DC Psychotronic Teleplays
FM 220-1	Digital Cinema Aesthetics
HUMN 201-1	Humanities Core B
HUMN 201-2	Humanities Core B
HUMN 301-3	Critical Theory B
HUMN 301-4	Critical Theory B
NG 250-1	Visiting Artist Studio: Puro Punk
PH 220-3	Surveillance/Beneath the Surface

THE CENTER FOR PUBLIC PRACTICE

The Center for Public Practice takes public spaces as its studio. Artists are understood as citizens who can insert new meanings into public space that celebrate, subvert, educate, inspire, heal, or humor the public domain. Students in this Center develop ways of thinking about cities, the land, the region, and the world. They explore a broad range of strategies for working with the environment as built and ecological spaces, as systems of infrastructure, networks of exchange, and communities of people. Students examine the range of public spaces open to them—parks (wilderness areas to industrial parks), plazas, campuses, malls (airport terminals and suburban shopping areas). Students also explore ways that artists align their practices within contested definitions of public and private: shared, owned, democratic, corporate, given, rented, borrowed, squatted, or stolen.

The city is considered as a system of distribution, circulation, communication, transportation. How can the work of an artist intersect, critique, hijack, or utilize these systems in the process of making art? Students examine the relationships of art, architecture, and public planning as well as funding and the role of art within the built environment. Students will also consider how, in a public context, communities and/or audiences often impact, alter, or produce social space through the agency of artists' work. This Center builds on histories of art intervention and practice in the public domain, as well as ecological and site-specific approaches. The Center for Public Practice will allow students to test and develop their own creative agency through proposals, exhibitions, projects, and collaborations in a range of venues, both private and public, physical and virtual. The Center for Public Practice currently offers three tracks of investigation that allow students to customize their own program of study: **Social Environments, Spatial Situations,** and **In Transit: Networks and Systems of Circulation. Social Environments** encourages students to consider the social environment as material for their work. Projects are generated from and with the social context of collaborations, social encounters, public actions or activities, and focus on social reality as a primary dimension of the work. In **Spatial Situations** students consider the intersection of the built and natural environment: the ways geography and geology collide with constructed aspects of the environment—terminals, and neighborhood malls in urban, suburban, and rural contexts. This could include a garden project, an earthwork, or creating a store in a mall. In Transit: Public Networks and Systems of Circulation focuses on the ways that public spaces are systemically connected or disconnected both locally and globally. This can include anything from surveillance cameras in local food marts, the mail delivery system, transit systems both physical and virtual, or GPS programs using satellite mapping and navigation. Students are encouraged to intersect, critique, or hijack these systems in the process of making art.

The following courses offered in Spring 2006 will satisfy Electives in the Center for Public Practice:

CO 190-1	Youth Public Media
DT 220-1/ SC 220-1	Interior Interventions
DT 302-1	Sound Strategies for Public Space
FM 205-1	Expanded Cinema
HUMN 301-1	Critical Theory B
IN 190-2	Land's End, City's Beginning
IN 220-1	Learning as Public Art
PA 220-3	Private and Public Practice
PH 117-1	Photo Seminar
PH 141-1	History of Photography II
PH 204-1	Fragments of Contemporary Urban Life
PH 220-3	Surveillance/Beneath the Surface
SC 190-1	Sculpture Seminar: The Third Sculpture

THE CENTER FOR WORD, TEXT, AND IMAGE

The Center for Word, Text, and Image provides students access to a creative mindshare in a world that is centuries rich with language, sign, symbols, and sounds spanning the earliest forms of hieroglyphic and calligraphic communication to the persuasive power of image, text, and word in our contemporary culture. The purpose of the Center for Word, Text, and Image is to ignite a new dynamic for students as they develop work that challenges the boundaries of word, text, and image. The Center presents courses and seminars; sponsors visiting artists, poets, photographers, writers, and journalists; organizes exhibitions; and sponsors internships, travel programs, and lecture series. These curricular and co-curricular activities provide a variety of perspectives, and help guide a student's investigation in the nature of language, communication, the interaction of text and content, as well as the symbolic and signal power of image. Words, images, and text produced as an interactive whole present a challenging and varied art form. For example, artists' books are often characterized as "visual poetry," while concrete poetry is likened to painting, and Magritte's work *The Treachery of Images* (a.k.a. *Ceci n'est pas une pipe*) brings all three together via paradox. The Center incorporates the theoretical study of word, text, and image with studio practice and provides a framework for discussing the critical issues and developing practices of contemporary art. Moreover, the Center for Word, Text, and Image offers innovative studies that include all aspects of language, word, text, sound, and image while developing and exploring content through a variety of forms including: drawing, painting, photography, sculpture, digital media, installation, print and broadcast media, and time-based work. The outcome of this intersection can be seen in many forms including artists' books, film, spoken/written word, visual work in which words and/or messaging becomes as important as any other formal elements, as well as performance art, popular music (i.e. Rap, Hip Hop), "radio verite" sound-vox populi, and situational pieces that employ words and developing text that become the media that transforms and even embodies the imagery. Partnerships with other organizations such as Arion Press, a limited edition book press; the San Francisco Center for the Book; KQED; and other Bay Area organizations provide students opportunities for advanced practice and internships.

The following courses offered in Spring 2006 will satisfy Electives in the Center for Word, Text, and Image:

CO 190-1	Youth Public Media
DT 115-1	Internet Tools Workshop
DT 220-1	Scriptwriting Workshop for Writers, Directors, Performance Artists
DT 233-1/ SC 233-1	Expanded Drawing
DT 302-1	Sound Strategies for Public Space
DT 320-1	Developing a Buzz: Networking, Press and Reviews
DR 220-2	Art on Paper
HUMN 200-1	Humanities Core A
HUMN 201-1	Humanities Core B
HUMN 301-1	Critical Theory B
HUMN 301-2	Critical Theory B
HUMN 301-3	Critical Theory B
IN 220-2	Voices Make Sounds
MATH 101-1	Language and Logic
NG 101-1	New Genres I
NG 141-1	Issues/Contemporary Artists
PH 111-1	Digital Book: Technical Workshop
PH 112-1	Color Photography: Color, Text and Material in Photographic Expression
PH 204-1	Fragments of Contemporary Urban Life
PR 207-1	Artists' Books/Evolving Books

GRADUATE DEGREE REQUIREMENTS

MFA DEGREE REQUIREMENTS

MFA CURRICULUM DISTRIBUTION	
Graduate Tutorial	12 units
Graduate Critique Seminar	12 units
Electives*	21 units
Art History	9 units
Critical Studies	6 units
Intermediate Review	0 units
Final Review	0 units
MFA Exhibition	0 units
TOTAL UNITS	**60**

FIRST SEMESTER	
Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Art History (ARTH-501, 503, or ARTH of Major)	3 units
Critical Studies Seminar	3 units
Elective*	3 units
Visiting Artist Series	0 units

SECOND SEMESTER	
Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Art History (ARTH-501, 503, or ARTH of Major)	3 units
Critical Studies Seminar	3 units
Elective*	3 units
Visiting Artist Series	0 units
Graduate Studio/Intermediate Review	0 units

THIRD SEMESTER	
Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Art History (ARTH-501, 503, or ARTH of Major)	3 units
Critical Studies Seminar	3 units
Elective*	3 units
FOURTH SEMESTER	
Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Elective*	9 units
Graduate Studio/Final Review	0 units
MFA Exhibition and Catalogue	0 units
TOTAL UNITS	**60**

**Electives include: Graduate Art History or Critical Studies seminars; tutorials; Teaching Practicums; Directed Studies; undergraduate Liberal Arts courses and undergraduate courses, including Intensives.*

REQUIREMENTS AND GUIDELINES

The MFA program is intended to be a full-time, four semester program of study. All MFA students are subject to the following policies:

1. MFA students have a maximum of three years to complete the degree. This includes time off for Leave-of-Absence.

2. MFA students must enroll in at least three credits of Graduate Tutorial per semester.

3. No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the Associate Dean of Graduate Studies.

4. No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the Associate Dean of Graduate Studies.

5. Full-time status is achieved by enrolling in 12 credit hours during the Fall and Spring semesters. Part-time MFA students should discuss their academic plan with the Associate Dean of Graduate Studies.

6. MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Exhibition.

7. Candidates for the MFA degree are required to take a total of nine units of art history consisting of six units of Graduate-level art history (ARTH-501 or 503) and three units of a Contemporary Art Issues or history seminar within their major area (PA, PR, SC, PH, FM, NG, DT). This may be an undergraduate class. These units are to be completed within the first three semesters.

8. Candidates for the MFA degree are required to take a total of six units (or two classes) of critical studies (CS-500). Students are required to enroll in one critical studies class in their first semester. The second critical studies class may be taken in the second or third semester.

9. Prerequisites: All students must enter the MFA Program with six units of art history: three units of modern or contemporary history / theory and three additional art history units. If needed, students may be requested to fulfill these prerequisites within their first year of MFA study at SFAI or at any other accredited college or university. These credits are not included in or counted towards the 60 units required to receive an MFA

10. Electives may include: Graduate Art History or Critical Studies Seminars; Tutorials; Teaching Practicums; Directed Studies; undergraduate Liberal Arts and Studio courses, including Intensives.

11. MFA Exhibition: Graduate students must register for the MFA Exhibition in their final semester. ALL graduating students must register for the Spring MFA Exhibition and pay an MFA Exhibition fee of $260. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Exhibition meetings in the Spring semester (dates, times, and rooms to be announced).

MFA STUDIO SPACE

The Graduate Studios at SFAI provide workspace for both the Post-Baccalaureate Certificate and Master Degree programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (i.e., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students who are allocated space may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine credits to be eligible for a studio. Students on Leave-of-Absence are not eligible for studios. Students returning from Leave-of-Absence are responsible for contacting the Studio Manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are typically open 9am–10pm, Monday through Friday, and noon–6pm on weekends, and are closed on all holidays and scheduled periods of maintenance.

SUMMER MFA DEGREE REQUIREMENTS

Designed for working artists, teachers, and other art professionals, the low-residency Summer MFA curriculum broadens and advances the conceptual, critical, historical, and practical knowledge needed to develop and sustain an active contemporary studio practice. It features a flexible schedule that permits participants to study with San Francisco Art Institute resident and visiting faculty for three or four summers. Students in the three-year program enroll in 20 units per year; students in the four-year program enroll in 15 units per year, for a total of 60 units.

SUMMER MFA CURRICULUM DISTRIBUTION	
Critical Studies	3 units
Art History, Theory, and Criticism	9 units
Critique Seminar	12 units
Directed Study/Winter and Summer Review	12 units
Electives*	24 units
Intermediate Review	0 units
Final Review	0 units
TOTAL UNITS	**60**

YEAR I	
Graduate Critique Seminar	3 units
Theory and Criticism	3 units
Electives*	6 units
Guided Study/Winter Review	1.5 or 4 units**
Guided Study/Summer Review	1.5 or 4 units**

YEAR II	
Graduate Critique Seminar	3 units
Art History	3 units
Elective*	3 units
Critical Studies	3 units
Intermediate Review	0 units
Guided Study/Winter Review	1.5 or 4 units**
Guided Study/Summer Review	1.5 or 4 units**

YEAR III	
Graduate Critique Seminar	3 units
Art History or Theory and Criticism	3 units
Electives*	6 units
Final Review (for 3-year program)	0 units
Guided Study/Winter Review	1.5 or 4 units**
Guided Study/Summer Review	1.5 or 4 units**
MFA Exhibition (for 3-year program)	0 units

YEAR IV	
Graduate Critique Seminar	3 units
Art History or Theory and Criticism	3 units
Electives*	6 units
Final Review	0 units
Guided Study/Winter Review	1.5units
Guided Study/Summer Review	1.5 units
MFA Exhibition	0 units
TOTAL UNITS	**60**

**Electives can be chosen from any graduate or undergraduate courses offered during the summer at SFAI.*

***Students enrolled in the three-year program will register for 4 units of Guided Study for Fall and Spring semesters and be required to present more work during their Winter and Summer Reviews. Students enrolled in the four-year program will register for 1.5 units of Guided Study for Fall and Spring semesters.*

POST-BACCALAUREATE CERTIFICATE REQUIREMENTS

FIRST SEMESTER	
Post-Baccalaureate Seminar	3 units
Art History (UG or GR)	3 units
Critical Studies Seminar	3 units
Undergraduate electives	6 units

SECOND SEMESTER	
Post-Baccalaureate Seminar	3 units
Art History (UG or GR)	3 units
Tutorial (UG or GR)	3 units
Undergraduate electives	6 units
TOTAL UNITS	**30**

POST-BACCALAUREATE STUDIO SPACE

Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (i.e., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine credits to be eligible for a studio. Students on Leave-of-Absence are not eligible for studios. Students returning from Leave-of-Absence are responsible for contacting the Studio Manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are typically open 9am–10pm, Monday through Friday, and noon–6pm on weekends, and are closed on all holidays and scheduled periods of maintenance.

REGISTRATION INFORMATION

Registration is the means by which a person officially becomes a student at the Institute. Registration is always in relation to one of the approved semesters/terms of the Institute. Registrants are further identified by degree, class, and major. Continuing students are urged to register in advance of a semester/term (Early Registration) and to take advantage of course selections by registering by appointment (priority established by units earned) during Early Registration. Students returning from a Leave-of-Absence or from one of the off-campus programs authorized by the Institute, as well as students enrolled in the previous semester, are considered "continuing" students; however, students advancing to a higher degree or certificate program are considered "new" students in that higher program. Individuals registering for the first time at the Institute are considered "new" students. Returning students who have voluntarily or involuntarily withdrawn from the Institute should contact the Admissions Office for information on how to re-enroll.

ACADEMIC ADVISING

Academic advising at the Art Institute is a continual process of assisting students in degree planning and course selections. Meeting with the Academic Advisor is highly recommended for all students. At critical points in the degree program, however, the Academic Advisor will notify the student in writing that a meeting is recommended. Graduate students are encouraged to discuss their course of study with one of the Graduate Faculty Advisors prior to registration each semester. For newly admitted undergraduates, advising begins with the Admissions Counselor at the time of first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements, and electives remaining. For continuing students, an updated curriculum record is provided in a registration packet in advance of registration. The packet will contain information specific to each student; the date, day, and time of Early Registration, and any notice recommending that the student meet with the Academic Advisor prior to registering. At other times during the year, a student may receive notice to meet with the Academic Advisor because of unsatisfactory academic progress. It is recommended that every undergraduate meet with the Academic Advisor prior to registering to plan the successful and timely completion of all degree requirements. Academic advising is available by appointment throughout registration and add/drop. Please consult information outside the office (on the mezzanine) of the Undergraduate Advisor.

STUDENT ACCOUNTS HOLDS

All student accounts balances must be resolved before registration. Notice of these holds is indicated on the cover letter in your registration packet. Please ensure that all holds are cleared prior to your registration appointment.

HOW AND WHEN TO REGISTER

NOVEMBER 16–18

Currently enrolled MFA and Post-Bac Students

MFA/PB students register according to the student's semester in the program. All MFA/ PB students must obtain the signature of a Graduate Faculty Advisor on the form before registering; tentative course selections should be considered in advance of your advising appointment. Please consult your registration letter for your specific time and day for MFA/PB advising and registration.

NOVEMBER 21–28

Currently enrolled BFA Students

(see instructions in Registration Packet) BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Please consult your registration letter for your specific time and day for registration.

NOVEMBER 28–ONGOING

New Degree and New Post-Bac Students

Registration for new students in the BFA, fulltime MFA, and Post-Bac programs is coordinated through the Office of Admissions. Call **1-800-345-SFAI** to schedule your appointment for registration advising. Please read the Curriculum Requirements starting before calling to make your registration appointment. You may register for classes in person or over the phone beginning November 28, 2005 for the Spring Semester. You will be asked to make an initial non-refundable tuition deposit of $300 (BFA) and $500 (MFA, PB) prior to, or at the time of, registration. If you are unable to register on campus, please arrange a telephone appointment with an advisor by calling the Office of Admissions. Note the date and time of your appointment. Your advisor will expect your call. Remember, SFAI is in the Pacific Time zone.

DECEMBER 5–ONGOING

Non-Degree Students

Non-degree students register through the Office of the Registrar **415.749.4535.**

REGISTRATION WILL CONTINUE THROUGH FEBRUARY 6, 2006.

GENERAL REGISTRATION INFORMATION

Certain classes fill up quickly. We strongly suggest you register as early as possible. If the course you request is full, you may be able to gain entrance by obtaining the signature of the instructor on an add/drop form. If you are taking courses out of sequence or have not taken the necessary prerequisites for requested courses, you will be denied registration and referred to the Academic Advisor. Prerequisites, if any, are listed in the course description

DEFERRAL/WITHDRAWAL

New students who register for classes but choose not to attend SFAI should notify the Office of Admissions of this decision in writing as soon as possible, **but no later than February 6, 2006,** in order to avoid tuition charges for the Spring Semester. Students who wish to defer their admission to a future term should do so in writing with the Office of Admissions.

LATE ARRIVAL FOR SPRING 2006 SEMESTER

New students who will not attend orientation must arrange for late check-in in order for course registrations to be held. Requests for late check-in should be directed to the Office of Admissions.

HOURS FOR REGISTRATION AND ENROLLMENT SERVICES

Registrations are accepted in the Office of the Registrar between the hours of 9:00am and 5:00pm Pacific Time, Monday through Friday. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

ADD/DROP DATES AND PROCEDURES

The add/drop period for Spring 2006 Semester ends on Monday, February 6.

Students may change their schedules anytime after Priority Registration, until the end of the Add/Drop period, by completing an Add/Drop Form in person at the Office of the Registrar. Changing from one section to another of the same course requires adding and dropping. The Add/Drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the 11th week, and a "F" grade is assigned; after the 11th week, a grade "W" will be assigned. Please consult the Academic Calendar in this booklet for the exact dates for adding, dropping, and withdrawing from classes.

Special Note: San Francisco Art Institute does not automatically drop students who elect not to attend following registration. Nonattendance does not constitute an official drop. Charges will remain in effect. Consequently, it is always the student's responsibility to complete the necessary Add/Drop forms and notify Office of the Registrar when adding or dropping a course.

INTERNATIONAL STUDENTS

In order to maintain F-1 visa status with the Immigration Service and I-20 certification by the Institute, international students are required to maintain full-time enrollment status (4 courses or the equivalent of 12 semester units) in each semester until graduation. International students who need to enroll for less than full-time status must receive advance approval from the Associate Director of Student Affairs for International and Off-Campus Study Programs. Failure to secure advance approval may result in loss of F-1 status in the United States.

ADDING/DROPPING INTENSIVES

Unlike regular semester-long courses, intensives may be added or dropped only through the end of the first day of instruction. Students who drop an Intensive after the second day of instruction will receive a grade of "W." Please consult the Academic Calendar for the exact dates for adding, dropping, and withdrawing from Intensives.

WITHDRAWAL DATES AND PROCEDURES

Individual Course Withdrawal

Students may withdraw from a single course after the official Add/Drop deadline has ended. Withdrawal from any course will result in the assignment of a grade of "W" if the withdrawal is completed with the Office of the Registrar by the dates indicated in the Academic Calendar for each respective course. Exceptions to the official withdrawal policy require an appeal to the Academic Review Board. An exception will only be granted to a student who demonstrates extenuating circumstances. Academic Review Forms can be obtained in Office of the Registrar.

COMPLETE WITHDRAWAL FROM ALL DEGREE PROGRAM COURSES

Undergraduate students who wish to withdraw from all courses after the end of the Add/Drop period may petition to do so by contacting the Undergraduate Academic Advisor or the Associate Vice President for Student Affairs. Graduate students who wish to withdraw from all courses after the end of the Add/Drop period may petition to do so by contacting either the Director of Graduate Programs or the Associate Vice President for Student Affairs. Absence from classes, non-payment of fees, or verbal notification (without written notification following) will not be regarded as official notice of withdrawal from the Institute.

TUITION AND FEES

BFA AND NON-DEGREE

1–11 units	Multiply each unit by $1,100
12–15 units	Pay a flat fee of $12,820
Over 15 units	$12,820 plus $1,100 for each additional unit over 15

POST-BACCALAUREATE

1–11 units	Multiply each unit by $1,175
12–15 units	Pay a flat fee of $13,700
Over 15 units	$13,700 plus $1,175 for each additional unit over 15

MASTER OF FINE ARTS

1–11 units	Multiply each unit by $1,175
12–15 units	Pay a flat fee of $13,700
Over 15 units	$13,700 plus $1,175 for each additional unit over 15

OTHER FEES

1. Studio courses may be subject to a $35 materials fee (see individual course descriptions).

2. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details. All Study Travel Courses require a $500 nonrefundable deposit.

3. Commencement fee is $100 for all graduating students.

OTHER MFA FEES

1. MFA Exhibition and Catalogue: $260

2. MFA Final Review (charged only to students not enrolled in classes) $260

TEACHING ASSISTANT STIPENDS

Graduate students who wish to be a Teaching Assistant in their third or fourth semester in the MFA program may apply to the Dean of Academic Affairs prior to early registration for the term in which they wish to TA. All Teaching Assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. Selected students will be eligible for a Teaching Assistant stipend.

TUITION PAYMENT DEADLINES

New and continuing degree students who register early: Tuition is due in full by the first day of the session unless tuition is fully covered by Financial Aid and/or approved payment plan.

Non-degree students: Tuition is due in full at the time of registration. Payment may be made in the Office of Student Accounts by cash, check, or credit card. Tuition for any class that is scheduled outside the first day of the regular semester session (i.e., travel classes) will be due prior to the first day of the class.

STUDY/TRAVEL PAYMENT POLICES

Course fees are charged to a student's account at the time of registration, and are due in full by the date prescribed on the individual program's literature. All fees must be paid before departure.

TUITION PAYMENT PLANS

San Francisco Art Institute offers four alternative options for payment of tuition charges: a full payment option that requires one payment after financial aid has been deducted and three monthly payment options that divide tuition, after all financial aid has been deducted, into monthly installments per semester. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled for less than six units per semester must pay in full at registration. Students must choose a payment option upon registration. Tuition payments can be made by cash, check, or bank draft payable to the San Francisco Art Institute. A $15 fee will be charged for all returned checks. VISA, MasterCard, and American Express, will be accepted for payment by non-degree students and degree students enrolled for less than six units per semester. Monthly payments may also be charged to VISA, MasterCard, and American Express by installment plan participants and will be automatically charged on the first of each month.

MONTHLY PAYMENT PLANS FOR SINGLE SEMESTER ENROLLMENT

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option A
Five monthly payments per semester, beginning July 1 for Fall Semester and December 1 for Spring Semester; $25 administrative fee.

Monthly Payment Option B
Four monthly payments per semester beginning August 1 for Fall Semester and January 1 for the Spring Semester; $25 administrative fee.

Monthly Payment Option C
Three monthly payments per semester beginning September 1 for Fall Semester and February 1 for Spring Semester; $25 administrative fee.

OTHER INFORMATION

Interest shall be charged on the outstanding balance at a per annum rate of 18%. All payments are due on the first of each month. Late fees of $25 month will be charged for all delinquent payments received after the 15th of the month. Students may enroll in a monthly tuition payment plan for a single $25 non-refundable administrative fee. SFAI does not carry outstanding balances from one semester to another. If there is an overdue balance on tuition payments for the current semester at the time of early registration for the following semester, the student will not be permitted to register until the due balance has been paid. Students with overdue books from the library will be charged for the replacement cost of the book(s). Unpaid lost book charges will constitute an unpaid overdue balance and registration may be cancelled and transcripts withheld for nonpayment.

REFUND POLICY

All deposits are non-refundable. Other than for medical or SFAI academic dismissal reasons, course fees for Study/Travel courses are nonrefundable.

DROPPED CLASSES

Tuition refunds for dropped classes, excluding Intensives, occur only during the Add/Drop period in the first two weeks of the semester for regularly scheduled classes, or the stated Add/Drop period for courses that occur outside of the regular schedule for the semester. No refund is given for dropped classes after the end of the Add/Drop period.

COMPLETE WITHDRAWALS

Tuition refunds for complete withdrawals, excluding Intensives, are issued only during the Add/Drop period. No refunds will be issued for students who withdraw from all courses after the end of the Add/Drop period.

FINANCIAL AID RECIPIENTS

The Higher Education Act Amendments of 1998 require the Institute and the withdrawing student to return any unearned federal aid funds (grants and/or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed Request for Withdrawal or Leave-of-Absence form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. Please refer to the *Financial Aid Brochure* available in the Financial Aid Office and online at **www.sansfai.edu under Admissions/Financial Aid.**

REPAYMENT POLICY

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges, and then subsequently drop classes may be required to repay some or all of the refund back to the Institute. It is strongly advised that financial aid recipients considering a reduction in course load speak with the Financial Aid Office before dropping classes.

CANCELLED CLASSES

The Institute will provide full tuition refunds and any related fees, if applicable, for classes that are cancelled.

CONCURRENT REGISTRATION

Courses taken concurrently at accredited Bay Area colleges and universities may not be applied to degree requirements and electives at SFAI if these same courses are available at the Art Institute. Concurrent enrollment cannot be used to constitute full-time status at the Art Institute when that status is required for financial aid, scholarships, flat tuition rate, or immigration status. Concurrent registration may not be used at all during senior residency. It may be used while on leave. Please consult the Office of the Registrar for details.

COLLEGE CREDIT UNITS AND TRANSCRIPTS FOR DEGREE COURSES

Credit in the degree and certificate programs is offered as the semester unit. Undergraduate courses are numbered 1–399. Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate level courses are generally open only to students enrolled in the MFA, Summer MFA, and Post-Baccalaureate Certificate programs. However, advanced non-degree students may be permitted to enroll in graduate art history and critical studies seminars with the prior approval of the faculty member. Grade reports for degree program courses taken during the summer term are sent three to four weeks after the end of the term. If an official transcript is required, please complete the request for an official transcript available in the Office of the Registrar.

FOR NON-DEGREE COURSES

Non-Degree courses are non-credit bearing. Requests for transcripts for non-degree courses should be directed to the Community Programs Department.

CHANGES AND ADDITIONS TO THE COURSE CATALOGUE

Although SFAI will attempt in good faith to offer the courses as listed in the official class schedule, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met;

2. Change instructors;

3. Change the time and/or place of any course offering.

NON-DISCRIMINATION POLICY

The Art Institute expressly prohibits discrimination and harassment because of gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to all individuals on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by the Institute. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Senior Vice President for Finance and Administration, San Francisco Art Institute, or the Director of the Office for Civil Rights, US, Department of Education, Washington, DC 20202.

Students with documented learning disabilities requiring specific accommodations in degree courses should contact the Undergraduate Academic Advisor or Associate Dean of Graduate Programs prior to registration. Students with documented learning disabilities requiring specific accommodations in non-degree courses should contact the Community Programs Manager prior to registration. Qualified disabled students who require special accommodation in order to participate in the San Francisco Art Institute's degree or certificate programs should write to the Director of Admissions, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least 90 days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Admissions as far in advance of the date of entry as possible so that necessary accommodations can be made.

GENERAL POLICIES

Although every effort has been made to ensure the accuracy of the Student Handbook and the Course Catalogue, students are advised that the information contained in them is subject to change. The Institute reserves the right to change any curricular offering, policies, requirements, or financial regulations whenever necessary and as the requirements of the Institute demand.

san francisco art institute

800 Chestnut Street

San Francisco, California 94133

415.771.7020

www.sfai.edu

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San Francisco, California 94133

contact

	(415)
24-hour info	771-7020
academic affairs	749-4534
admissions	749-4500
advising/undergraduate	749-4533
advising/graduate	351-3519
artist resource center	641-1241 x1000
center for individual learning	771-7020 x4471
community education programs	749-4554
exhibitions and public programs	749-4563
financial aid	749-4520
graduate center	641-1241
personal counseling	749-4587
office of the registrar	749-4535
student accounts	749-4544
student affairs	749-4500
writing lab	771-7020 x4414

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